

THE ILLUSTRATED LONDON NEWS

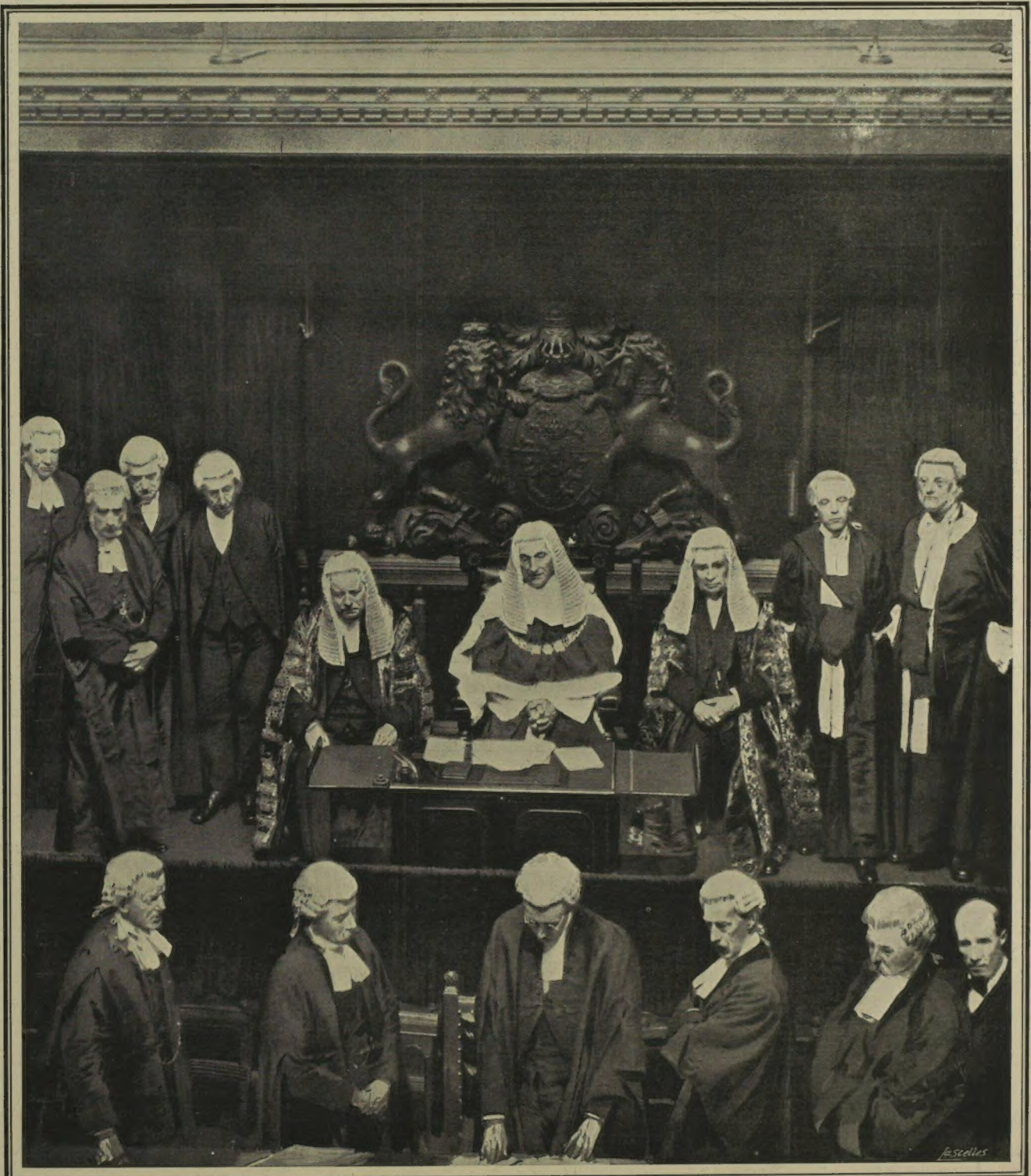
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No. 3888.—VOL. CXLIII.

SATURDAY, OCTOBER 25, 1913.

With Ladies' Supplement for October, in Colours and in Photogravure. **SIXPENCE**

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"I WILL DO RIGHT TO ALL MANNER OF PEOPLE": THE SCENE AT THE SWEARING-IN OF SIR RUFUS ISAACS, THE NEW LORD CHIEF JUSTICE OF ENGLAND.

Sir Rufus Isaacs was formally sworn in as Lord Chief Justice on October 21; and took the oath of allegiance and the oath of service, administered by Mr. Kershaw, the Master of the Crown Office, in the following words: "I, Rufus Daniel Isaacs, swear by Almighty God that I will be faithful and bear true allegiance to his Majesty King George V., his heirs and successors, according to law. So help me God"; and: "I, Rufus Daniel Isaacs, swear by Almighty God that I will well and truly serve our Sovereign Lord King George V., in the Office of Lord Chief Justice, and I will do right to all manner of people after the laws and usages of this realm,

without fear or favour, affection or ill-will, So help me God." Both the Lord Chancellor, as the head of the Judiciary, and the Attorney-General, speaking for the Bar, warmly welcomed the new Lord Chief Justice and eulogised Lord Alverstone. On the right hand of the new Lord Chief Justice (reading from his right) are Lord Haldane, the Lord Chancellor; Lord Justice Vaughan Williams; Sir Kenneth Muir-Mackenzie, Lord Justice Buckley, and Lord Justice Swinfen Eady. On the left hand of the Lord Chief (reading from his left) are Sir H. Cozens-Hardy, the Master of the Rolls; Mr. Justice Darling; and Mr. Justice Channell.

AFTER THE PHOTOGRAPH BY ILLUSTRATIONS BUREAU

HARWICH ROUTE TO THE CONTINENT

Via **HOOK OF HOLLAND** (British Royal Mail Route) Daily by Turbine Steamers. Liverpool Street Station dep. 3.30 p.m. Through Carriages and Restaurant Cars from and to the Hook of Holland alongside the steamers.

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Via **HAMBURG** by the General Steam Navigation Company's steamers "Peregrine" and "Hirondelle" (fitted with Submarine Signalling), every Wednesday and Saturday. Liverpool Street Station, dep. 8.40 p.m. Corridor Trains with 1st and 2nd class Dining and Breakfast Cars. Single, 1st class, 4/6; 2nd class, 3/6. Return, 1st class, 6/6; 2nd class, 4/6.

The London-Hook of Holland, London-Antwerp and York-Harwich Express Trains (heated by steam) consist of Corridor Vestibuled Carriages with Dining and Breakfast Cars. No supplementary charge for state. Through Corridor Carriages from and to Liverpool, Manchester, Warrington, Sheffield, Bradford (Exchange), Leeds, Birmingham and Rugby.

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WITH A CHAPTER ON GOUT AND ITS DIETETIC TREATMENT.

By Dr. YORKE DAVIES.

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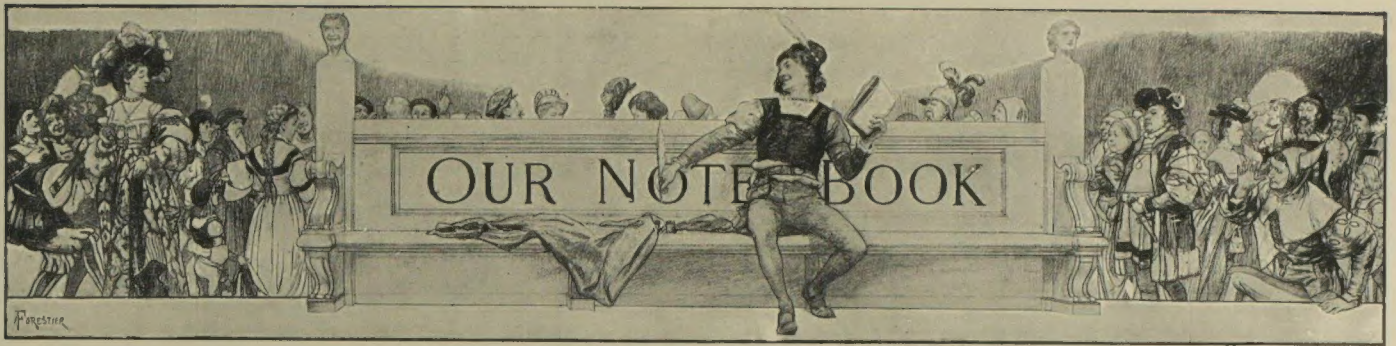
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922nd. 6d., 923rd. 6d., 924th. 6d., 925th. 6d., 926th. 6d., 927th. 6d., 928th. 6d., 929th. 6d., 930th. 6d., 931st. 6d., 932nd. 6d., 933rd. 6d., 934th. 6d., 935th. 6d., 936th. 6d., 937th. 6d., 938th. 6d., 939th. 6d., 940th. 6d., 941st. 6d., 942nd. 6d., 943rd. 6d., 944th. 6d., 945th. 6d., 946th. 6d., 947th. 6d., 948th. 6d., 949th. 6d., 950th. 6d., 951st. 6d., 952nd. 6d., 953rd. 6d., 954th. 6d., 955th. 6d., 956th. 6d., 957th. 6d., 958th. 6d., 959th. 6d., 960th. 6d., 961st. 6d., 962nd. 6d., 963rd. 6d., 964th. 6d., 965th. 6d., 966th. 6d., 967th. 6d., 968th. 6d., 969th. 6d., 970th. 6d., 971st. 6d., 972nd. 6d., 973rd. 6d., 974th. 6d., 975th. 6d., 976th. 6d., 977th. 6d., 978th. 6d., 979th. 6d., 980th. 6d., 981st. 6d., 982nd. 6d., 983rd. 6d., 984th. 6d., 985th. 6d., 986th. 6d., 987th. 6d., 988th. 6d., 989th. 6d., 990th. 6d., 991st. 6d., 992nd. 6d., 993rd. 6d., 994th. 6d., 995th. 6d., 996th. 6d., 997th. 6d., 998th. 6d., 999th. 6d., 1000th. 6d., 1001st. 6d., 1002nd. 6d., 1003rd. 6d., 1004th. 6d., 1005th. 6d., 1006th. 6d., 1007th. 6d., 1008th. 6d., 1009th. 6d., 1010th. 6d., 1011th.



BY G. K. CHESTERTON.

AS the years go by, one comes, I think, to see things much more simply. This may mean that one is growing wise; or, again, that one is going mad. Without pausing to weary the reader with any medical speculations about my own case, I will merely say that a great many things that once seemed to me truths, but subtle truths, now seem to me simple truths; and a great many things that once seemed to me catchy and plausible fallacies now seem to me luminous and limp piffle. Thus I should once have said that the capitalists of the Manchester School were wrongly contented with boasting that they made Englishmen richer; and that they did not sufficiently remember that being richer does not necessarily mean being either happier or more powerful. Now I should simply say that the Manchester capitalists did not make Englishmen richer; but only themselves richer. Or, again, I should once have said that England had not governed Ireland well, because she had not sympathetically understood a different and subtle national soul. Now I should say that England has not governed Ireland well because England has never tried. In religion, many "doubts" and "difficulties" I have had, like my contemporaries, are now, not a trial to my faith—but a great trial to my patience. And in politics and social ethics many a thing I should once have called a "problem" I should now simply call a crime. If such social conduct is a problem, it is a problem for Scotland Yard.

But take, for instance, the whole of that idea of Progress which lies at the back of almost everybody's thoughts to-day, as the idea of the sacredness of the city lay at the back of an old Greek's thoughts, or the idea of sacraments and salvation at the back of a mediaeval's. I mean that general conception that Man has experienced a gradual and fairly steady improvement throughout the past, to such a degree that we are justified in anticipating, at least in outline, a similar and further improvement in the future. In my perplexed and piteous youth, I was content merely to hint to those who spoke thus that their logic went a little too fast; that even if progress were the rule there were considerable exceptions to it; that the things of this world generally went up and down more than they allowed for; and, above all (which used to annoy them horribly), that it was possible to be improving in something and yet deteriorating in something else.

I seldom ventured, in their debating clubs or newspaper controversies, on more than a faint and fragmentary criticism of detail. In a timid and piping voice I would ask whether it was quite certain that Atticus was a sort of promise of the higher civilisation of Attila. With my knees knocking under me I would inquire why late Latin was not better than classical Latin, having had all those years to progress in; and, if the Elgin Marbles were improved by passing from Turks to Englishmen, had they been improved by passing from Greeks to Turks? If all human history was a well-ordered procession to a banquet, concluding with the greatest and noblest guest, how did they come to be so mixed up; and what could the Major Domo be doing? Why did the Mycænean Homer turn up so intolerably early for the party; before the ladies had even gone up to dress? And why was the American Shakespeare so disgracefully late; so that dinner was actually

kept waiting for him? With such shy twitterings I would ask, "If the Great Rebellion was a step in progress, what was the Restoration?" or, "And if the Restoration was a step in progress, what was the Revolution?" or "If Progress approved of 'No Popery!' what did Progress think of Catholic Emancipation?" or "If the Empire was an improvement on the French Republic, why was the French Republic an improvement on the Empire?" and so on and so on; showing in a thousand ways the simplicity of my mind and the bashfulness of my manners.

But even when this guileless stage was passed, and I knew a little more than such mere stock cases

sense generally does dawn on people) that there is no more warrant in the nature of things for the standing expectation of the Progressives than there is for the expectations of the Millennial Dawnists, who expect to go to heaven together on a cloud. I then perceived a very simple fact: which I have not been able to forget. I perceived that the human race consists of human beings. And I perceived that Man had gone through the centuries exactly as a man goes through the streets; that when he wanted to walk fast he did walk fast, when he wanted to turn to the right, he turned to the right, when he wanted to stop, he stopped for as long as he chose, when he chose to get drunk he fell down, when he chose to be ashamed of himself he got up; and whether he will end eventually in the church or the pond or the lock-up depends on himself and cannot be known by sociologists. But though I came to regard the whole dogma of Progress as something rather like a fraud, it was long before I understood the motive.

If anyone asked me now I should simply say: "This legend of Progress is simply a trick invented to keep poor people patient under tyrants and bad masters." I suppose there are still people who will call that a paradox; and perhaps I shall receive long letters, elaborately explaining that tyrants obstruct Progress, and that Progress will be quite uncomfortable for tyrants; with plenty of quotations from Mr. Carnegie and the late General Booth. Yet the truth I state is about the simplest and most obvious truth in the world. Anybody could see how true it is if it were transferred to the case of an individual man; like the individual man I have imagined as marching through a town. Suppose some unhappy person, ignorant of his origin, an orphan or foundling, or what not, were brought up in a rich house where he was condemned to live on bread and water and sleep on mouldy straw in the dark. Supposing his inhumane master wished him to remain reconciled to this, what cleverer or more tactful thing could the inhumane master say to him, than that he was gradually growing out of bestial into better habits and conditions?

"Your father," the inhumane master would say, "was a chimpanzee. I am a scientist; and I knew him intimately. Your father was called 'the learned chimpanzee,' because he could count up to two. I kept him chained up in the yard; and we had to throw his food at him, because he bit off the heads of six stable-boys. And now I take you into my house and give you a bedroom, and feed you on nice wheat bread, better than the poor Germans have; and yet you complain. Can't you see you're Progressing, my boy? Can't you see that with every generation your race gets nearer to being human? You lie quiet and progress." Now there is only one way in which this ingenious scheme could fail. That is, if the servant happened to be able to answer: "Excuse me, Sir, but as it happens, I knew my grandfather. He was not a chimpanzee. He was a small country gentleman with slender means, once the owner of one of your smaller farms and an admirer of the works of Virgil. And as you keep me, his descendant, both physically and mentally in the dark, I strongly suspect that you have stolen my inheritance." And so he has. This also explains why no history is taught in English schools.



Photo. Elliott and Fry.

THE NEW COMMANDER-IN-CHIEF IN INDIA: GENERAL SIR BEAUCHAMP DUFF, G.C.B., K.C.V.O., K.C.S.I.

General Sir Beauchamp Duff, who has been appointed to succeed Sir O'Moore Creagh as Commander-in-Chief in India, is Secretary of the Military Department of the India Office, and from 1906 to 1909 was Chief of the Staff in India, in which capacity he was closely associated with Lord Kitchener. He entered the Royal Artillery in 1874 and fought in the Afghan War of 1878-80. In 1892 he was Brigade-Major in the Isazal Expedition, and two years later he served in the Waziristan Expedition; from 1895 to 1899 he was Military Secretary to the Commander-in-Chief in India, and later Assistant Military Secretary for Indian Affairs to the War Office. He fought in South Africa, was twice mentioned in despatches and received the medal with five clasps. Afterwards he returned to India, and held successively the posts of Deputy-Adjutant-General at the Indian Army Headquarters, Brigadier-General Commanding the Allahabad District, and Adjutant-General in India from 1903 to 1906.

of history, I did not see the thing as simply as I see it now. I had come to see that long periods of fairly evident improvement are more often than not followed by long periods of even more evident decline; and that even during the improvement, some things are declining; and even during the decline, some things improve. The Gothic arch was rising slowly like a slender and growing lily through all the time when the great Roman arches were broken or left to decay; and the very glory and Eastern glamour of the young Crusades carried with it something of that corruption which at last killed the Middle Ages. And it dawned on me at last (slowly, as the daylight of common

PORTRAITS & PERSONAL NOTES.



Photo. Stearn.

MR. S. O. BUCKMASTER, M.P., K.C.,
Appointed Solicitor-General in Succession to
Sir John Simon.

SEVERAL important legal appointments followed the resignation of Lord Alverstone. His place as Lord Chief Justice has been taken by Sir Rufus Isaacs, the latter is succeeded as Attorney-General by Sir John Simon, who, in turn, is succeeded as Solicitor-General by Mr. S. O. Buckmaster. Sir John Simon has thus become head of the English Bar at the early age of forty. He is M.P. for Walthamstow. Mr. Buckmaster, who is fifty-two,

has sat for Cambridge, and, since 1911, for Keighley.

Under doctor's orders, Dr. S. A. Donaldson has resigned his post as Vice-Chancellor of Cambridge University. He is the Master of Magdalene College. The new Vice-Chancellor is Dr. M. R. James, Provost of King's.



Photo. Critch.

DR. M. R. JAMES,
Who has been Elected Vice-Chancellor of Cambridge University.



Photo. Russell.

MAJOR E. M. MAITLAND,
Who made a Daring Parachute Descent from an Army Air-Ship at Farnborough.

we regret to record, was in 1911 appointed Joint-Examiner of Plays with Mr. G. A. Redford, who was shortly afterwards succeeded by Mr. Ernest Bendall. Mr. Brookfield was a son of Tennyson's friend, Canon Brookfield, and was, like his father, famous as a humourist. He was formerly on

the American Ladies' Championship. She beat Miss Marion Hollins in the final at Wilmington, Delaware, by two holes. Miss Ravenscroft was British Lady Champion last year.



the stage, and wrote numerous plays, including "Dear Old Charlie."

Miss Gladys Ravenscroft has made up for the defeat



Photo. Rita Martin.

MISS GLADYS RAVENSCROFT,
Winner of the Ladies' Golf Championship of the United States.

of Ray and Vardon in the United States Open Golf Championship by winning



Photo. Newspaper Illus.

AT THE DEDICATION OF THE "BATTLE OF THE NATIONS" MEMORIAL AT LEIPZIG: (FROM LEFT TO RIGHT) THE KAISER, THE KING OF SAXONY, AND HERR THIEME.

the American Ladies' Championship. She beat Miss Marion Hollins in the final at Wilmington, Delaware, by two holes. Miss Ravenscroft was British Lady Champion last year.



Photo. Val. C. Strange.

SIR JOHN SIMON, M.P., K.C.V.O.,
Appointed Attorney-General, with a Seat in the Cabinet.

father, Cetewayo, in 1884. In 1888 he was sentenced to ten years' imprisonment for high treason, and in 1890 he was transported to St. Helena. Seven years later he was allowed to return, and was given a house and £500 a year. In 1906 he was again imprisoned, for harbouring rebels, and was released in 1910.

Mr. Arthur Chamberlain, brother of the ex-Colonial Secretary, was prominent in the business world of Birmingham, where he was chairman of many companies, and set a high standard of commercial integrity. He was a strong Free Trader, temperance reformer, and Radical. Last year he advocated national ownership of coal.

There was a great gathering at Leipzig on Oct. 18 for the dedication of the "Battle of the Nations" memorial, which was attended by the Kaiser, the King of Saxony, and royal visitors from Austria, Russia, and Sweden. One of the chief speakers was Herr Clement Thieme, the first President of the German League of Patriots, to whose efforts the monument is mainly due.

Sir George Wombwell's military career was short, but contained more excitement than many soldiers experience in a lifetime. He was in the Charge of the Light Brigade at Balaclava, and fought also at Inkerman and the Alma. In the famous charge his horse was shot under him, and he was made prisoner for a few minutes, but escaped. After the war he left the Army and settled down on his estates. He was a model landlord and a keen sportsman.

Mr. John Ferguson, who died recently at Chilworth, Surrey, was for many years a prominent public man in Ceylon, where he was formerly proprietor of the *Observer*. He conducted other publications there, and was Colombo correspondent of the *Times*. In 1903 he was elected to the Legislative Council.



Photo. Swatow.

DR. S. A. DONALDSON,
Who has Resigned the Vice-Chancellorship of Cambridge University.



Photo. Sarony.

THE LATE SIR GEORGE WOMBWELL, Bt.,
The Last Surviving Officer who rode in the Balaclava Charge.



Photo. Underwood and Underwood.

THE LATE M. CHARLES TELLIER,
The Inventor of Cold Storage, who has died in Paris.



Photo. Elliott and Fry.

THE LATE MR. CHARLES BROOKFIELD,
Joint-Examiner of Plays.



Photo. Fleet Agency.

THE LATE CHIEF DINIZULU,
The Last King of Zululand, and Son of Cetewayo.



Photo. Haines.

THE LATE MR. ARTHUR CHAMBERLAIN,
Brother of Mr. Joseph Chamberlain.

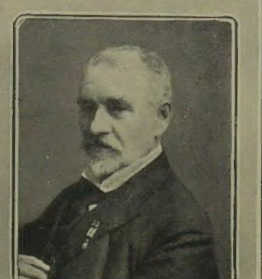


Photo. Elliott and Fry.

THE LATE MR. JOHN FERGUSON,
For many years a Prominent Newspaper Proprietor in Ceylon.

THE DUELLISTS: MICRONESIAN NATIVES IN COMPLETE FIGHTING-KIT.

DRAWN BY NORMAN H. HARDY; RECENTLY IN THE GILBERT ISLANDS.



SHARK'S-TEETH SPEAR v. SHARK'S-TEETH SWORDS: WARRIORS CLAD IN COCONUT-FIBRE "ARMOUR"
AND HELMETTED WITH FISH-SKIN.

Describing his drawing, our Artist writes: "In the Gilbert group of islands and atolls, the Micronesian natives wear a sort of armour which is unusually complete. This is made of closely plaited and woven coconut fibre. The cuirass has a back-plate reaching up some way behind the head. The body part is held together by a cord. The helmet is made from the skin of a sort of sun-fish, chosen on account of its sharp spikes. Under the cuirass is worn a coat with long sleeves; and in one of the specimens I had there was a piece which came down over the back of

the hand, with a cord to go round the thumb. Some wear an apron of loose coconut fibre round the waist, under the cuirass. Long, tight 'trousers' complete the dress. The native carries a spear which may be as long as twelve feet and has a barb of shark's teeth. He has also a curious sword of the kind shown; and this, too, is fitted with shark's teeth. Each warrior fixes these teeth at an angle of his own choice; and, when fighting a duel, each combatant, parrying a thrust or a cut, uses a sweeping stroke, to rip the shark's teeth from the other man's spear or sword."

HOW TRAFALGAR WAS FOUGHT: THE PROBLEM SOLVED AFTER 108 YEARS.

DRAWN BY W. B. ROBINSON.



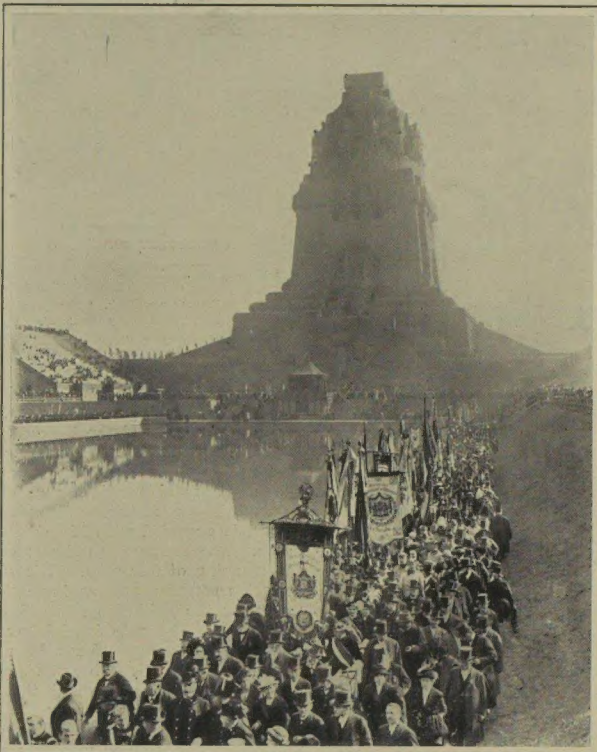
EVIDENCE THAT THE "NELSON TOUCH" WAS SURE AND THAT THE ORIGINAL PLAN OF ATTACK OF THE WORLD'S GREATEST SEA-CAPTAIN WAS NOT DEVIATED FROM FOR THE BATTLE: THE POSITION OF THE SHIPS AT NOON ON OCTOBER 21, 1805.

On the eve of Trafalgar Day the Admiralty issued the Report of a Committee appointed in April 1912, "for the purpose of thoroughly examining and considering the whole of the evidence relative to the tactics employed by Nelson at the Battle of Trafalgar." On September 28, 1805, when Nelson arrived off Cadiz, he explained his plan of attack for the impending battle; and on October 1 he wrote to Lady Hamilton: "When I came to explain to them the 'Nelson Touch,' it was like an electric shock. Some shed tears, all approved. 'It was new—it was singular—it was simple!' and from Admirals downwards it was repeated, 'It must succeed, if ever they will allow us to get

at them.' For a hundred-and-eight years the question has been whether the original—the "Nelson Touch"—plan was acted upon or not. Very soon after the battle the notion became general that the whole plan was thrown aside at the last moment. The Committee's Report should finally destroy that idea. His plan Nelson first explained to his officers orally. Later it was written out and circulated amongst the officers several days before the battle; later still, it was discussed and settled with Collingwood from day to day. The British ships "Minotaur" and "Spartiate," vessels of the British van, stationed well to the left of the "Agamemnon" and the "Revenge" (looking at the drawing) are not shown here.

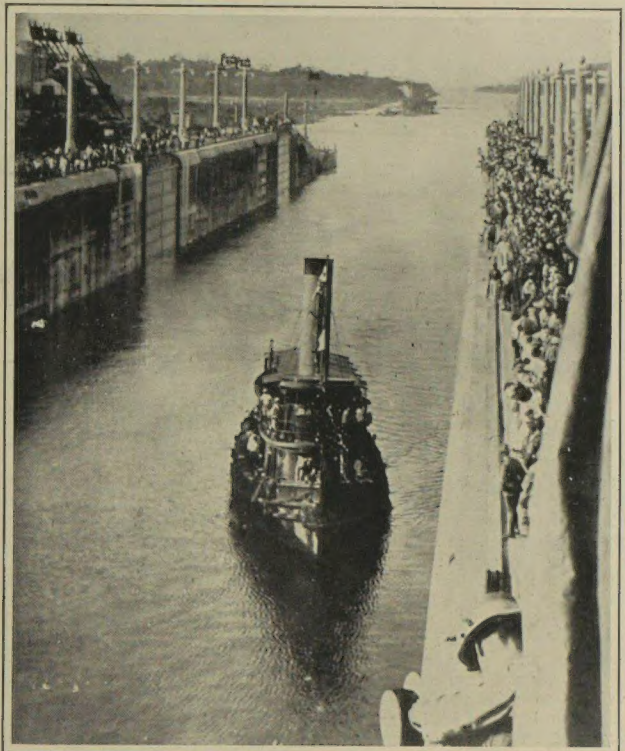
THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.

DRAWING BY CECIL KING; PHOTOGRAPHS BY NEWSPAPER ILLUSTRATIONS, UNDERWOOD AND UNDERWOOD, AND CRIBB.



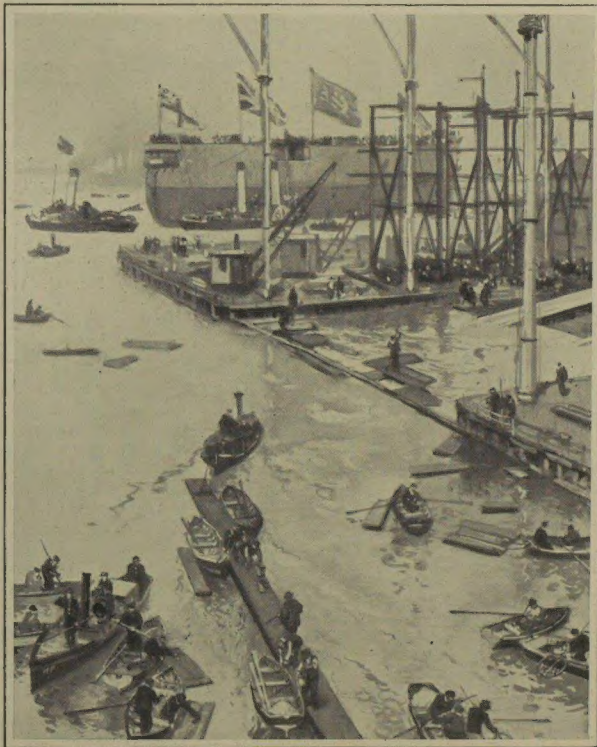
SHOWING A PROCESSION IN HONOUR OF THE EVENT: THE DEDICATION OF THE GREAT BATTLE OF THE NATIONS MEMORIAL AT LEIPZIG.

With regard to the first of these photographs it should be said, as is noted elsewhere in this issue, that the Leipzig Memorial commemorating the Battle of the Nations was dedicated on October 18.—A simple event, yet one of world-wide



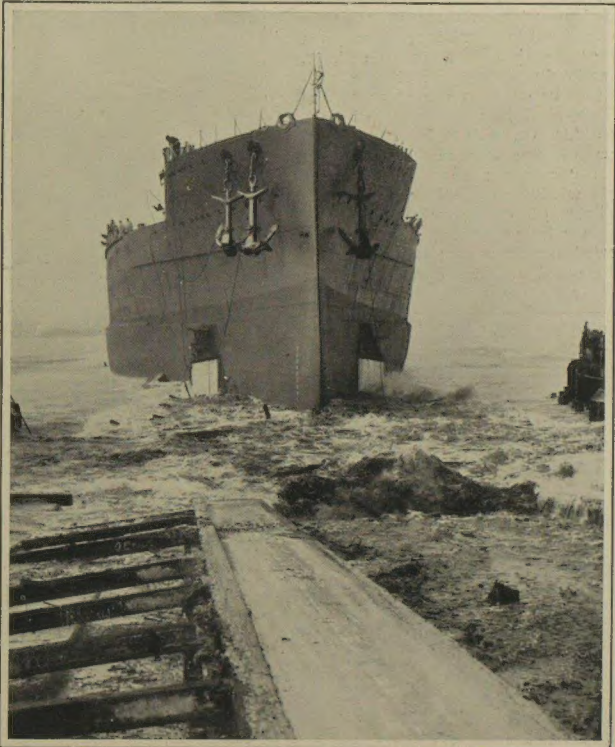
THE FIRST VESSEL TO PASS THROUGH THE GATUN LOCKS OF THE PANAMA CANAL: THE SEA-GOING TUG "GATUN" ON ITS WAY TO GATUN LAKE.

importance, was chronicled the other day when it was written briefly: "The sea-going tug 'Gatun' has successfully passed through the Gatun Locks and anchored in Gatun Lake. The Lock Gates and machinery worked perfectly."



DOCKYARD "SCAVENGERS" AT WORK: COLLECTING THE VALUABLE GREASE FROM THE WAYS AFTER THE LAUNCH OF THE BATTLE-SHIP "QUEEN ELIZABETH."

The "Queen Elizabeth" is a pioneer in several respects. She is the first British battle-ship to burn oil only; she is the first to mount the new 15-inch gun; she is the first to be specially armoured against air-craft; and she is the first to have guns for use against air-craft. Her launching weight was over 10,000 tons. She will displace about 27,500 tons. The 15-inch gun fires a shell of between 1800 lb. and 2000 lb. in weight. With regard to the first of these two illustrations, Mr. Cecil King writes: "In a Government yard, a considerable amount of grease is put on the ways to ensure the ship sliding down easily, and this grease, being



PHOTOGRAPHED AT THE MOMENT OF LAUNCHING: THE "QUEEN ELIZABETH," THE FIRST BRITISH BATTLE-SHIP FITTED TO BURN OIL ONLY, IN THE WATER.

largely composed of Russian tallow (with soft soap and oil), has a value. The wood-work which floats out is collected directly the launch is over and brought back to the dockyard, and such of the grease as floats out is gathered up in the same way. Such of it as finds its way outside the boom closing the entrance to the slip can be collected by anyone, and after the launch of the 'Queen Elizabeth' the occupants of crowds of boats were to be seen scooping up the floating grease or scraping it from the pieces of timber as they were being towed back to shore. On returning the grease to the authorities, the collectors are paid for it.

LITERATURE



MR. GRANT RICHARDS.

Mr. Grant Richards has written and published a new Novel entitled "Valentine."

Photograph by Hopfl.



"EGYPTIAN SCRIBES"



MR. JEFFERY FARNOL.

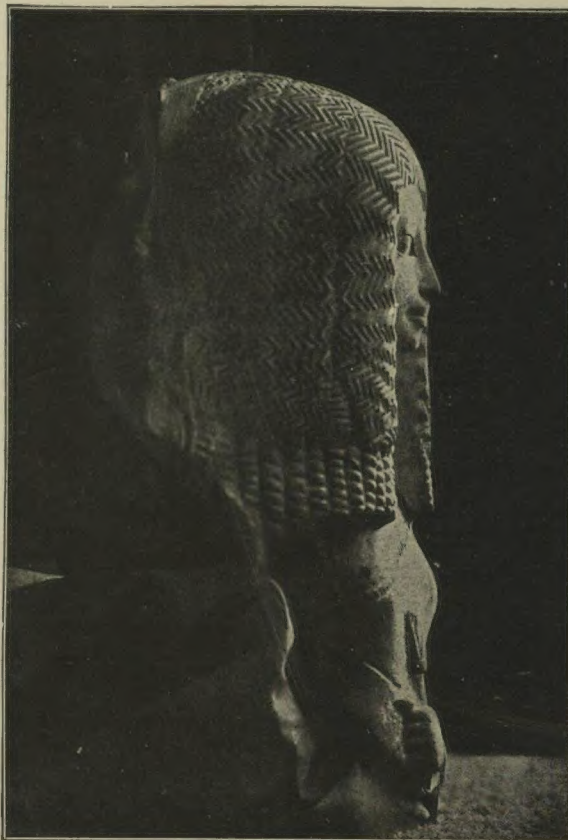
Mr. Jeffery Farnol's new Book, "The Hon. Mr. Tawnish," was recently announced.

Photograph by Hopfl.

have turned her into ingots of pure gold, and from the curio hunters; he tells how he now keeps her, her body in full light, in the Cairo Museum; he tells, moreover, of the mixture of

Egyptian Art.

Sir Gaston Maspero's studies in "Egyptian Art" (Fisher Unwin) were written during a period of more than thirty years, and published, at intervals, in *Les Monuments de l'Art Antique*, in the *Gazette des Beaux-Arts*, the *Revue de l'Art Ancien et Moderne*, and suchlike serials. That is to say, they were lost. Much likelier would it be to find a scarab of lapis lazuli in the Caledonian Market than chance upon all the right numbers of these learned magazines among the unserried volumes of over a quarter of a century. Sir Gaston, in collecting them as they stand, does the reader great service, but runs some risk of wronging his own sense of congruity and sequence. His papers were written to suit the needs of the moment. Who but he, for instance, could have explained so well the importance of rescuing some few specimens out of the shipload of 180,000 mummies of Egyptian cats brought to Europe for manure in 1890? Who but he could have described, on the first encounter, the various discoveries of the excavators? He was always on the spot; his accounts are racy of the soil that fell from the shovels of the workmen. He is at once the special reporter and the man of knowledge—with, in these pages, more elbow-room for the special reporter than his learned fellow would concede in a volume seriously planned. But the conjunction is a happy one: the story of the Cow of Deir-el-Bahari demands just such telling as Sir Gaston's. He remembers the hour of the day upon which her vault was uncovered; he remembers that the *fellahs* cried that she breathed noisily as the light of day touched her, and shivered in all her limbs; he tells how he protected her from sorcerers, who with incantations and a little dynamite would



in effect, by M. Alphonse Dunoyer's able examination of the career of this most execrated man. In "The Public Prosecutor of the Terror" (Jenkins), he lets the man's acts judge him. The first part of the book contains an account of the most notable trials which Fouquier conducted, or, rather, misconducted; the second is occupied with his own trial and death. The Prosecutor did not even know the meaning of fair play. His object was to get as many and as large "batches" ready for the guillotine in as short a time as possible. At Danton's trial he urged that the witnesses for the defence be not heard. One day he contrived to get sixty persons condemned between ten and three o'clock. He it was who gave orders for the guillotine to be kept up permanently. He pleaded that his zeal for blood was only a sense of duty. Doubtless it appeared so to him. M. Dunoyer is with Carlyle in putting the matter in its true light. Bred a pleader, an expert in all the chicanery of the law, Tinville was simply "out to win." He could not bear to lose a case. At all costs he must obtain a verdict for the prosecution. It was his "venatory attorney spirit" that hounded him at last to the same scaffold as had run red with the blood of so many of his victims. Yet in his domestic relations he was an affectionate husband and father, whose last moments were embittered by the thought that he was leaving his wife and children destitute. One virtue, at least, he possessed. He was not corrupt, and he died penniless. None of the Republic's money flowed into Fouquier's pocket. M. Dunoyer's study, based on careful documentary research, forms yet another valuable contribution to the literature of an inexhaustible subject. The translation is by Mr. G. W. Evans.

OVER 3000 YEARS OLD, BUT LIKE A MODERN WOMAN IN EGYPTIAN FANCY DRESS: THE MOND STATUETTE, OF AN EGYPTIAN GIRL OF THE XIXth DYNASTY.

"The young woman lived under the XIXth Dynasty, at a time when fashion imposed enormous head-dresses and scanty clothing on its votaries. . . . Seen from the side between the hanging pieces of the wig . . . it assumes a malicious, roguish expression not ordinarily usual in Egyptian women: it might be one of our contemporaries who, from caprice or coquetry, has put on the ancient coiffure."

(Sir Gaston Maspero, in "Egyptian Art.")

mysticism and realism that makes her wonderful, even on the yonder side of turnstiles. Sir Gaston Maspero is the best of guides

EGYPTIAN ART.

Studies by Sir Gaston Maspero, Translated by Elizabeth Lee.

Illustrations Reproduced by Courtesy of the Publisher, Mr. T. Fisher Unwin.

because he never loses his sense of proportion, nor his head, in the bewildering vastness of Egyptian art and religion. He shows modern common-sense even while the inscrutable eye of the Cow Hathor regards him.

Fouquier-Tinville. "The incarnation of the venatory attorney spirit." That is Carlyle's epigrammatic summing-up of Fouquier-Tinville, the Public Prosecutor of the Terror. The judgment of Carlyle is borne out,



A QUEEN OF ANCIENT EGYPT? A HEAD, IN PAINTED WOOD, OF A PRINCESS OF THE FAMILY OF TIHI—IN PROFILE.

FROM THE COLLECTION OF M. JAMES SIMON AT BERLIN.

Describing the bust shown in these two illustrations, Sir Gaston Maspero writes, "That type . . . is preserved intact in the admirable head in painted wood which has passed into the Collection of Herr Simon of Berlin. . . . I believe it to be one of Tihi's."

From "Egyptian Art," by Sir Gaston Maspero, Hon. K.C.M.G.



A QUEEN OF ANCIENT EGYPT? A FULL-FACE VIEW OF THE HEAD OF A PRINCESS OF THE FAMILY OF TIHI.

FROM THE COLLECTION OF M. JAMES SIMON AT BERLIN.

Continued. grand-daughters who became queen after the fall of the Heretic Dynasty: her head-dress, which was originally that of a private person, was afterwards modified to receive the insignia of royalty. Was she married to Harmabi, to Ramses, or to Setou I.?"

From "Egyptian Art," by Sir Gaston Maspero, Hon. K.C.M.G.

A GHOST OF THE REAL PASTIME: GOLF ON THE HIGH SEAS.

DRAWN BY A. C. MICHAEL.



A GAME IN WHICH IT IS POSSIBLE TO BE SCUPPERED AND COAL-BUNKERED: MARINE GOLF ON BOARD A LINER—
SHOWING "HOLES" AND "BUNKERS."

Marine golf has been described by Mr. Eden Phillpotts, in "The Encyclopaedia of Sport," as a ghost of the real pastime, but worthy of widest consideration as a sport at once novel, varied, and interesting. "The necessary materials," he writes, "are extremely simple. A round disc or quoit of heavy wood about 4½ inches in diameter takes the place of a ball, and, instead of a club, a fairly heavy walking-stick with a flat head, or handle, is used. The holes may be either a spot of chalk, to be covered by the disc, or a circle, about half as large again as the disc, into which it has to be played. Hitting will be found useless, and the stroke for

drive, approach, or putt alike is a drag or push." That is one version of the game. Here is illustrated another, distinctly more elaborate. In this golf clubs are used; there are elaborate "holes"; and there are various bunkers through which the "ball" has to be driven. Marine golf, notes Mr. Phillpotts, has its own terminology. To be scuppered is a condition of affairs which speaks for itself to anybody who knows a ship; while a coal-bunkered player can also be imagined without difficulty. The frequency of the stymie is rather a nuisance of the game. "Cannons" off obstacles are, by the way, admissible.

Art, Music,

& the Drama.



CHARLES OF ANJOU VISITS CIMABUE'S STUDIO



MUSIC.

ON the last day of January, or the 2nd of February, 1914, "Parsifal" is to be produced at Covent Garden. This opera, so frequently described and discussed, should prove the mainstay of a winter season which will last for five weeks. Herr Hensel, of Bayreuth, will fill the title-role, and Frau Eva von der Osten, of Dresden, will appear as Kundry. Arthur Bodanzky, of Mannheim, will conduct, and Herr Wirk, of Munich and Bayreuth, will be the stage-manager. It is interesting to note that "Parsifal" will be produced in many of the leading opera-houses of Europe in January next, and, in spite of this, there is a very wide response to the summons of next summer's Bayreuth Festival. Among the operas to be produced at Covent Garden in February is Etienne Méhul's "Joseph," which has been arranged by Weingartner, the famous conductor, composer, and writer on musical subjects, who succeeded Gustav Mahler at the Vienna Opera House, and has visited England on more than one occasion. Rearrangement must be very necessary in the case of a work composed more than a century ago. It was written in the time of the French Revolution, and was the twenty-fourth opera given by the composer to his public in the brief space of seventeen years.

Competent critics regard "Joseph" as the masterpiece of a man whose work met with extraordinary success in his own day and covered every field of composition. It would be interesting to learn how Méhul's masterpiece comes to be revived; if the experiment is a success, modern hands may turn to render many an old opera acceptable to a twentieth-century audience.

M. de Pachmann's reception at the Queen's Hall last week may well have convinced him that the public will part from him with the deepest regret. He rose to the occasion; not only in the Chopin numbers, but in work by Weber and Schumann, he played with

AS OTTAKAR BRUCKNER'S LAWYER, DR. ROSENROT, "THE RECONCILIATION CHAMPION": MR. JAMES BLAKELEY IN "THE LAUGHING HUSBAND," AT THE NEW THEATRE.

the sense of loss to which the story of his approaching retirement has given rise.



"THE LAUGHING HUSBAND": OTTAKAR BRUCKNER AND HIS OLD FRIEND, ANDREAS PIPELHÜBER, DURING THE FORMER'S "RHINE WINE" SONG.

Mr. D. J. Williams as Andreas Pipelhüber is seen on the left; Mr. Courtice Pounds, as Ottakar Bruckner, on the right.

Mr. Raymond Roze will open his opera season at Covent Garden on Saturday night next (Nov. 1) with the first performance of his opera, "Joan of Arc." The name-part will be taken by Mme. Wittkowska, who brings a considerable reputation with her from the Continent. "Faust" and "Carmen" are to be heard in new translations; there is to be a ballet, "The Golden Prince"; and the other works set down for performance include "Tristan," "Lohengrin," "Tannhäuser," and "Hansel and Gretel." The list of subscribers to the season is an extraordinary one, if we remember that Parliament will not be sitting, that the hunting season is about to begin, and that country life is at its fullest.

After an absence of nearly ten years, the Hallé Orchestra made an appearance in London on Sunday last under the auspices of the National Sunday League. The Palladium and the London Opera House were the theatres selected for the afternoon and evening concert respectively, and the orchestra was directed by Herr Michael Balling, who will be one of the conductors at Covent Garden during the Raymond Roze season.

On Saturday next (Nov. 1) a special concert will be given at the Crystal Palace in aid of the Lord Mayor's Crystal Palace Fund. The London Symphony Orchestra and the Crystal Palace Orchestral Society and Choir will take part in the concert, which will be directed by Sir Frederic Cowen and Mr. Walter W. Hedgcock; while, among the many eminent soloists who have promised to give their services are Mesdames Donalds, Albani, Ada Crossley, and Phyllis Lett, and Messrs. Ben Davies and Walter Hyde. It is pleasant to see so many musicians coming forward to help the building in which so many happy musical memories are enshrined. It may be that if the house passes through the crisis that has threatened, its musical glories



"THE LAUGHING HUSBAND," AT THE NEW:
MISS VIOLET GOULD AS LUCINDA.



"THE LAUGHING HUSBAND": OTTAKAR BRUCKNER DISCOVERS HIS WIFE, HELLA, AND COUNT SELTZAL, THE PROFESSIONAL LOTHARIO.

From left to right are Mr. Courtice Pounds as Ottakar Bruckner, Mr. George Carvey as Count Selztal, and Miss Daisie Irving as Hella Bruckner.

exquisite delicacy and intuition. He has lost nothing of his power of giving new charm to the music that appeals to him, and, though it is not always easy to accept his readings, his gifts, whether as interpreter or executant, compel the deepest admiration and enforce

M. Jacques Thibaud and Mr. Harold Bauer gave a well-attended recital at Bechstein's last week. They played, *inter alia*, a Brahms Sonata and the famous "Kreutzer" Sonata of Beethoven. Nothing could have been more complete than the understanding between the players, and the sonatas seemed to be the utterance of two people with one mind. Mr. Bauer's Schumann is sound and interesting rather than conventional; and M. Thibaud's Bach is full of a finely restrained enthusiasm, as though he felt it a privilege to be devoting his talent to such noble work.

will be revived on the old scale. That music has never been allowed to die at Sydenham is very creditable to all concerned, and particularly to Mr. Walter Hedgcock, the musical director. London music-lovers will wish all success to the fund.



"THE LAUGHING HUSBAND," AT THE NEW:
MISS DAISIE IRVING AS HELLA BRUCKNER

THE "MYSTERY PAINTING" OF CHARLOTTE BRONTË: A DISCOVERY.

PHOTOGRAPH BY EMERY WALKER.



NOW THOUGHT TO BE A PORTRAIT OF A MISS MARY VICKERS CONVERTED INTO ONE OF CHARLOTTE BRONTË: THE NATIONAL PORTRAIT GALLERY WATER-COLOUR, ON THE BACK OF WHICH A THIRD INSCRIPTION HAS COME TO LIGHT.

Our illustration shows the small portrait in water-colours, stated to be that of Charlotte Brontë and bearing the signature "Paul Heger, 1850," which is in the National Portrait Gallery. Two inscriptions have been known on the back of it. One of these reads: "The Wearin' of the Green [an allusion to the green dress of the sitter]; First since Emily's death." The other states that the drawing was made "by P. Heger," from the life, in 1850. The other day Mr. Lionel Cust wrote to the "Times" that Mr. C. J. Holmes and himself had discovered that "on the back there had once been written in pencil a very faint, almost indecipherable, but still legible inscription, which indicated

that the portrait had been originally that of a Miss Mary Vickers . . . but had been converted at some time into a portrait of Charlotte Brontë, who, at all events, is clearly intended to be represented by the portrait in its present state." The wording is: "Portrait of Miss Mary Vickers." On the day after Mr. Cust's letter had been published, Mrs. Ellis H. Chadwick wrote to the "Times" to say that the re-investigation of the picture is entirely due to her, and that she is dealing with the question of the genuineness of the portrait in her forthcoming book, "In the Footsteps of the Brontës." Mrs. Chadwick asserts that the portrait cannot possibly be genuine.

THE BURNING OF THE AIR-SHIP "L 2": THE GREAT WRECK IN BERLIN.

PHOTOGRAPHS BY NEWSPAPER ILLUSTRATIONS, RECORD PRESS, AND S. AND G.



SHOWING A GREAT CLOUD OF FUMES ISSUING FROM THE EXHAUST: THE ILL-FATED GERMAN NAVAL DIRIGIBLE "L 2" IN FLIGHT ON HER ARRIVAL AT THE AERODROME AT JOHANNISTHAL, CLOSE TO BERLIN.



SOME OF THE TWENTY-EIGHT WHO PERISHED: MEMBERS OF THE "L 2" CREW, INCLUDING ARCHITECT OTTO NEUMANN (x) AND ENGINEER BUSCH (x x).



ALL THAT REMAINED OF THE "L 2" AFTER THE DISASTER: THE TANGLED WRECKAGE OF THE ALUMINIUM FRAMEWORK OF THE GREAT GERMAN DIRIGIBLE.



WHEN IT WAS STILL BURNING: THE WRECKAGE OF THE DIRIGIBLE "L 2" IMMEDIATELY AFTER THE DISASTER.

On the morning of October 17 the new German naval dirigible "L 2" came to swift destruction at Johannisthal, close to Berlin, while she was on one of her final trials. She was got out of her great shed at about a quarter past ten, took a turn round the ground, and then sailed westward, rising at a fairly sharp angle. She had passed but two or three fields when a flame burst out forward. In a moment

she was ablaze and there were three loud reports. The envelope was destroyed on the instant, and the almost bare aluminium frame fell to the ground like a stone. Of the twenty-eight men aboard, twenty-seven were killed outright; the twenty-eighth died in hospital. The air-ship was carrying out a height-test with a larger crew than usual, in order to add to the weight. Her normal crew was three officers and

[Continued opposite.]

THE SINKING OF GERMANY'S FINEST DREADNOUGHT OF THE AIR.

PHOTOGRAPH BY S. AND G.



THE ALMOST BARE FRAMEWORK OF THE "L 2" AS IT FELL LIKE A STONE AFTER THE FIRE AND THE EXPLOSIONS:
A REMARKABLE PHOTOGRAPH SHOWING THE WRECK AND THE "WASH" OF SMOKE AND FLAME IT LEFT AS IT SPED TO EARTH.

Continued.
six men. The "L 2" was the finest unit of Germany's aerial fleet. She was 520 feet long, had a diameter of 53 feet 7 inches, and displaced 27 tons. The eighteen separate gas-bags in her envelope contained 27,000 cubic metres of hydrogen. She had three cars. She cost £50,000. After the disaster the German Emperor said in a telegram: "The grief at what has happened will, I am convinced, only be a spur to fresh efforts

to develop the so important air-ship arm into a trustworthy weapon of war." There was a suggestion that some escaping gas might have been ignited by the wireless-telegraphy apparatus. This, the "Times" said the other day, could not have been: "because, in order to compensate for the abnormally large crew carried, the air-ship had left behind the wireless transmitter as well as the searchlight and machine-guns."



DRAWINGS BY A. HUGH FISHER.

VIGNETTES OF EMPIRE.—XXII. IN THE LAND OF THE NIZAM.

IT is a common error to suppose that the British won India from the Moguls, for, as Sir W. W. Hunter has written, "our conclusive wars were neither with the Delhi King nor with his revolted Governors, but with the two Hindu confederacies, the Marathas and the Sikhs." It was one of those revolted Governors, Asaf Jah, a Turkoman general, who asserted his independence after the death of Aurangzeb, and established the dynasty of the Nizam and the kingdom of Hyderabad, which is by far the largest of the Native States of India. It has no great centres of modern industry, and the land where Mohammedans and Marathas fought for supremacy is full of towns which were once independent capitals, with walls and fortresses marking the former absence of settled government. Recently, however, slowly but surely, the conditions have been changing. The capital, Hyderabad, the fourth most populous city in India, is well ordered by efficient Afghan police; the Nizam has under him able Ministers; and nowhere in India is there more eagerness for the better education of the children, both boys and girls.

At the Nizam's college, I found that the primary, or junior, boys are now taught by English ladies, which is significant of the progressive method being adopted in this Native State. The Nizam's army of forty thousand men is rather a survival of the traditions of a bygone age, but a more picturesque one remains in the body of Amazons (called Gardani) which, I was credibly informed, is still used to guard the interior of the zenana—mounting guard inside as the male sentries do without. They are generally very tall and stalwart, and dressed in a special sari.

In the Minister for Education, Dr. Duraj Hassan, I found a man of European culture and a personal charm far greater than that of mere kindly eagerness to be helpful to a stranger. There was something splendidly boyish about him, a fine confidence in the capabilities of his race, a noble pride in the possibilities of his country's development, a dauntless courage in experiment, and a quenchless enthusiasm for ideals. With him I visited, in addition to the Ellora Caves described in a previous number, the chief

cities of the State, including the capital itself, Secunderabad, the largest military cantonment in India, with a parade-ground on which a brigade can manoeuvre; Golconda, one of the old capitals, formerly famous for its trade in diamonds, Aurangabad, and Daulatabad. We travelled to Aurangabad (in the north-west

mausoleum of the wife of Aurangzeb, built some fifty years later than the Taj Mahal, in a similar style and arrangement. The gardens of this and a large tract of land adjoining are entirely worked by an important Agri-Horticultural school, in the establishment of which Dr. Hassan has been zealously active for some years. He was anxious to revive the grape-growing, and although he found only a single vine when he began to revive the culture, there are now no fewer than nineteen varieties of grapes in the vineyards at Aurangabad, and during the previous three years six thousand vines had been planted in the grounds of this Agri-Horticultural school. A lad who was working in the gardens was pointed out to me as coming from the Victoria Memorial Orphanage, a large institution founded entirely by local subscription, and by no means one of the least admirable memorials of Queen Victoria.

Daulatabad, or Deogiri, as it was formerly called, where I left the railway to visit the Caves of Ellora ten miles away, is an ancient Hindu stronghold where a vast, isolated mass of granite rock, 500 feet high, and with a perpendicular scarp of over 80 feet all round it, made almost impregnable by Nature, was cut and tunnelled with such a series of passages and stairways that its exploration is a chapter of romance. Before reaching the upper fortifications and the pavilion which, after having been the residence of the Hindu Princess of Deogiri, became a favourite summer resort of Shah Jehan, we emerged with lamps from the darkness of a tunnelled passage and passed through an opening covered with an iron shutter 20 feet long, which in time of attack was made red-hot, so that any besiegers who advanced so far would be checked by a fiery roof. But all the sieges of Deogiri are now centuries old, and such strongholds as this ancient fortress are but interesting back-numbers in a State which enjoys to-day the blessings of a settled government.

Leaving such engines of war as the iron shutter and the guns of the citadel, I watched at a country fair a few miles away Hindu and Mohammedan making holiday together, and riding side by side upon the weird steeds of an Indian merry-go-round, and in the cars of a "Great Wheel" of pleasure.

A. HUGH FISHER.



WHERE A RED-HOT IRON SHUTTER WAS USED AS A DEFENCE IN TIME OF SIEGE: THE FORT, DAULATABAD, A THIRTEENTH-CENTURY HINDU STRONGHOLD.

corner of the State) by the Nizam's railway. Outside Haiderabad the scenery was rather melancholy—small



AN AIR-COOLING DEVICE ON INDIAN TRAINS: KHUSKUS TATTIE ON THE NIZAM OF HYDERABAD'S STATE RAILWAY.

A turn of the projecting handle makes the circular grass mat (fixed in the window space) revolve in a trough of water, and as the train moves the rush of air passing through the wet grass helps to cool the compartment.

scrub, bare boulders, and masses of rock, sometimes piled up into little hills with rounded, water-worn, giant lumps propped one upon another in fantastic heaps. At first there was a good deal of rice and some maize, and a number of toddy palms looking disreputable and ill-shaped through frequent tapping at different stages of growth. Soon, however, these were left behind, and sparse trees and rocks filled all the landscape. My companion pointed out to me from Budnapur Station where General Wellesley (afterwards the Duke of Wellington) was encamped, and the way of his march to Assaye through a weird-looking country with long, low hills in terraces and plateaus. Quite close to Aurangabad is the famous



THE DEVELOPMENT OF VITICULTURE IN INDIA: GRAPE-VINES AND PAWPAW-TREES AT AURANGABAD.

In the vineyards of the Agri-Horticultural School at Aurangabad 6000 vines have lately been planted. Grape-culture in this district was formerly extensive (as Tavernier and other early travellers recorded), but had entirely dropped out till the present revival.



EASTERN OR WESTERN IN ORIGIN? THE GREAT WHEEL AND MERRY-GO-ROUND AT AN INDIAN FAIR.

The sight of a revolving wheel and a merry-go-round at an Indian fair raises the interesting question as to whether these familiar devices originally came from the East, or whether the East has adopted them from the customs of the West.

STILL A SYNONYM FOR FABULOUS WEALTH: GOLCONDA—THE FORT.

DRAWN BY A. HUGH FISHER.



TO BE VISITED BY THE VICEROY OF INDIA ON OCTOBER 29: THE FORT AT GOLCONDA, A RUINED CITY
FORMERLY FAMOUS FOR ITS TRADE IN DIAMONDS.

Golconda, a ruined city seven miles from Hyderabad, was once itself the capital of a kingdom of the same name, and was so famous for diamonds that its name became proverbial as a symbol of wealth. The diamonds were not found at Golconda, but in a district in the south-east of the Nizam's territory, and were sent to Golconda to be cut and polished. The present Viceroy of India, Lord Hardinge, who left Simla

recently on an official tour, has arranged to visit Golconda on October 29. Describing his drawing of the Fort, Mr. Hugh Fisher writes: "Under the vast boulders at the summit is seen nestling a Hindu temple, and, a little below this and to the right, a Mohammedan mosque. Golconda . . . was formerly the capital of the third great Mohammedan dynasty of the Deccan, which was overthrown in 1687 by the Emperor Aurangzeb."

BY KINGLY COMMAND AND ROYAL WISHES: WEDDING-GIFTS ON SHOW.

DRAWN BY OUR SPECIAL ARTIST, S. BEGG.



THE ROYAL WEDDING-PRESENTS ON VIEW IN ST. JAMES'S PALACE, THAT A FUND MAY BE FORMED FOR THE RELIEF OF THE SUFFERERS BY THE UNIVERSAL COLLIERY DISASTER: THE PUBLIC INSPECTING THE GIFTS, IN THE BANQUETING-HALL.

Immediately after the terrible mine disaster in Wales there was published an official notice, in which it was said: "By command of the King, and by the wishes of Prince and Princess Arthur of Connaught, the wedding-presents of their Royal Highnesses will be on view to the public in St. James's Palace daily (Sundays excepted), between the hours of 11 a.m. and 5 p.m., commencing on Saturday next, the 18th inst., at 2 p.m. A charge of one shilling per person will be made for admission, the proceeds to form

a fund which will be devoted to the relief of the sufferers by the Universal Colliery Disaster at Senghenydd." No time was lost by the people in taking advantage of this special display, and men, women, and children of all ranks have passed through the Banqueting-Hall to see the gifts. Visitors were allowed also to inspect various other rooms. In the three hours during which the presents were on view on the Saturday, 2735 people paid their shillings for admission to see the "sight."

LADIES' SUPPLEMENT FOR OCTOBER.



A CANINE COQUETTE: MRS. KNOWLES' CHAMPION MINIATURE POODLE "FANCHETTE OF HOOK."

On this page and Page VII. of the Ladies' Supplement we continue the series of "Woman's Cult of the Dog," the breed illustrated being that most versatile of the canine race, the Poodle.

SIMPLE ATTIRE FOR BRIDE AND BRIDESMAIDS AT A COUNTRY WEDDING.



A BRIDE IN TULLE, AND COSTUMES FOR BRIDESMAIDS AND FOR A PAGE OF HONOUR.

The illustrations of dresses for a bride and bridesmaids which we give on this page are eminently suited for a quiet country wedding, being of the most simple description and yet picturesque and charming. The bride's dress is entirely composed of tulle: the skirt has several flounces with a tiny line of orange-blossom heading each flounce. A small bouquet of lilies, roses, and orange-blossom is placed in the belt, and the tulle veil is worn over a wreath of the same flowers. The page's costume is white satin with a wide pale-blue sash tied in a bow at one side and collar and cuffs of Venetian point

lace. The little bridesmaid's frock of mousseline-de-soie and fine white lace has a pale-blue belt with a pink rose at one side. The bridesmaid's dress on the left is made of white chiffon with a flounce encircling the skirt in "three-decker" fashion: the sleeves are very short and the décolletée is finished with a pleated tulle frill. The hat is of Leghorn straw with white paradise-plumes. The dress on the right consists of a painted chiffon tunic over white muslin; a black velvet ribbon round the neck ending in a bow in front gives the appearance of fixing the tunic on to the corsage.

BIG-GAME SHOTS AND DEERSTALKERS: WELL-KNOWN SPORTSWOMEN.

PHOTOGRAPHS BY BARNETT, HICKLING, HOPF, THOMSON, TOPICAL, SPEIGHT, LALLIE CHARLES, AND SWAINE



- | | | | | |
|-----------------------|--------------------------------|--------------------------|----------------------|----------------------------------------|
| 1. MRS. ALAN GARDNER. | 3. THE DUCHESS OF WESTMINSTER. | 5. THE DUCHESS OF AOSTA. | 7. LADY SWAYTHLING. | 9. MISS AGNES HERBERT. |
| 2. MRS. HALL WALKER. | 4. THE COUNTESS OF MINTO. | 6. MRS. MURRAY GUTHRIE. | 8. LADY JULIET DUFF. | 10. LADY CONSTANCE STEWART-RICHARDSON. |

"The Englishwoman's Year-Book" states that among ladies who have attained distinction in big-game shooting are Miss Agnes Herbert, Lady Constance Stewart-Richardson, Mrs. Alan Gardner, Lady Minto, the Duchess of Aosta, Lady Juliet Duff,

Lady Breadalbane, Lady Grizel Hamilton, and Lady Hindlip; and in deer-stalking, the Duchess of Westminster, Mrs. Alan Gardner, Mrs. Hall Walker, Mrs. Murray Guthrie, and Lady Swaythling.

Beethoven's "Moonlight Sonata": A Watteau Picture and Post-Impressionism as Inspirations for Schemes of Decoration.

FROM AUTOCHROME PLATES SPECIALLY TAKEN FOR "THE ILLUSTRATED LONDON NEWS" AT THE IDEAL HOME EXHIBITION.



1. INSPIRED BY POST-IMPRESSIONISM: A ROOM, DESIGNED BY ROGER FRY, WHERE EVERYTHING, EVEN THE FURNITURE AND ORNAMENTS, IS CUBIST.

2. A NURSERY WITH A FRIEZE WHICH REPRESENTS THE SEA; DESIGNED BY MR. H. K. PROSSOR AND MR. GEOFFREY HOLME.

3. WHERE THE MOVEMENT OF MOONLIGHT ON WATER IS SUGGESTED: BEETHOVEN'S "MOONLIGHT SONATA" ROOM.

4. A ROOM THAT IS DESIGNED BY MR. H. K. PROSSOR TO "LEAD UP" TO A SMALL PICTURE: THE WATTEAU BOUDOIR.

5. A GENERAL VIEW OF THE SEA-GIRT NURSERY, WHERE REVERSIBLE CUSHIONS GIVE A DIFFERENT COLOUR-SCHEME FOR BRIGHT OR DULL DAYS.

6. SILVER AND TURQUOISE BLUE TO EXPRESS A COMPOSITION BY BEETHOVEN: THE COLOUR-SCHEME OF THE "MOONLIGHT SONATA" ROOM.

Several rooms which struck a distinct note of novelty in decorative designing were on exhibition at the Ideal Home Exhibition. Perhaps the most original was the room inspired by Beethoven's "Moonlight Sonata" and carried out by Mr. H. K. Prossor, in which the central idea is the serenity of moonlit water, which has been interpreted through the medium of a vivid turquoise-blue pile carpet and wall-paper, with cushions of dark-blue and jet and low wall-seats of dark blue. To suggest the movement of water at night, the windows are screened by a light silk net encrusted with jet, which shimmers with the lightest draught. There are no chairs in the room, with the exception of a piano-chair shaped like a Greek lute, which is of silver. The piano is also of silver. Another room designed by Mr. Prossor, the reproduction of which we give above, is intended to enshrine a Watteau picture. Every item in the room does its part in

concentrating the attention upon the picture. Its curtains are of shot-silk to represent a blue sky with roses, the hues of which repeat the colour-scheme of the picture. The nursery (Nos. 2 and 5) has been designed in two parts, a day and a night nursery, of which we show only the day nursery. The frieze round this room represents a sea upon which sails a ship of the "Columbus" type. On the theory that children are strongly influenced by the colours surrounding them, the designers have used a number of reversible cushions in their scheme. On bright, sunny days the sides that are covered with calm blues and greens will be exposed; while on dull days the gold-and-orange sides will be turned uppermost. The Cubist room designed by Mr. Roger Fry will appeal to all lovers of Post-Impressionism, as even the ornaments, the chairs, the curtains, and the wall-hangings, are carried out in the Cubist style.

CONCERNING GARDENS

By MRS. C. W. EARLE,

Author of "Pot-Pouri from a Surrey Garden"

WE hear much in these days of herbaceous borders, often described in poetical language and supposed to grow all the best flowers of the year in the utmost perfection. People imply, in a light and airy way, that the Christmas rose may be picked in the border in the depths of winter, and that the violet flourishes from November to April. And so they do, if properly treated, but not, certainly, in an overcrowded, mixed border.

Many good gardeners now despise these mixed cottage borders, however well done, and say there is no beauty in mixed colours and flowers, some coming on and some going off; and they are disposed to say that the herbaceous border, in the old English cottage sense, is not worth doing. I do not agree with this, though perhaps what they say is, in a sense, true—that there is no repose, no form, no drawing, no colour even, as one plant is apt to kill another in more senses than one. I think, perhaps, a feeling is growing among the best gardeners that even in moderate-sized gardens certain portions must be left alone, and devoted to different plants in beauty at different seasons. Flower-lovers must make up their own minds how they best like to treat their herbaceous borders. I cling very much to the idea of having something to pick for eight months in the year. I send away a great many cut flowers. If you are content to have your mixed border only beautiful for two or three months in the year the task is not so difficult. I know a broad, handsome border, under a high wall, which is broken up into compartments divided by narrow stone paths, and the colours are kept apart—blue, yellow, red and crimson, and grey and violet mixed. The effect is very unusual and handsome, but that sort of thing is not to be thought of except in large places, and the border does not come to perfection—being nearly all planted out in May—till nearly the end of July, when, if not renewed from a reserve garden or with plants out of pots, our cottage borders begin to look very sad. The ordinary May and June borders are well known to everyone, so I will name only the plants that did well here the first week in August, in this very light, hot soil.

We had just been filling up bare places with early-flowering chrysanthemums (*Sedum spectabile*), the plant that bees and butterflies love so well. The low-growing Michaelmas daisy (*Aster Amellus*) moves perfectly; the tall-growing ones are best put into place in November for the following year. Large bunches I have of *Gypsophila panicula*, and the double one—which is one of the rare instances of the double flower being prettier than the single. *Gypsophila* must never be replanted; they are easily increased by cuttings in the spring, when they first break. This is the same with *Salvia*, which are most useful, and easy plants to grow. *S. Virgata* has beautiful red-purple stems, and is very ornamental even when the flower is nearly over. Light-blue flowers are not so plentiful at this time of year; the dark, half-hardy *Salvia Patens* is always handsome, but not much use for picking. The cultivated endive, with its lovely pale-blue flower, is a feature at this time of year. *Campanula Lactiflora* flowers when the other campanulas are nearly over, and if grown from selected seed is one of the most refined and uncommon of the campanulas. *Aconitum napellus* does not come out till September, but if attended to and mulched it is one of the handsomest of autumn flowers. *Monarda didyma* (Bee-balm) is a favourite red plant, and looks well near the white phloxes. Coloured phloxes have to be carefully labelled when put away in the reserve garden in the autumn, as, though most useful plants, their colours often war one against the other.

All the spreading blue lobelias are lovely in the front of beds or growing out of the front of large pots. I don't like the "compact" lobelias at all, but gardeners favour them. Sutton sells four of the spreading ones, *Speciosa* (dark-blue), *Pastoriana* (light-blue), *Gracilis* (blue), and *Grandiflora* (cobalt-blue), which are very pretty hanging down in pot or basket. The beautiful red lobelia with

dark foliage they call "Queen Victoria" is supposed to be a perennial, but it has to be treated as a biennial, as it dies here whether we take it up or leave it alone.

The garden rather runs to yellow in August, but *Spartium junceum* (rush-broom) is a plant I think no garden should be without. It grows well on a flat, sunny bank, chopped back hard every year after flowering, or, as an upright shrub, treated in the same way. The flower is a beautiful clear yellow even by candle-light.

Phloxes are the great stand-by for colour, and they have been immensely improved of late. The white one is the one that does best in the borders here. The others are better grown in a reserve bed in good soil. They move well on a dry, sunless day, and must be watered till it rains.

Hollyhocks planted in spring from the seed-bed are an immense help if set in groups in appropriate places with a dark background. I never grow any but the single ones; the soil is not strong enough. And, indeed, I think the single ones the prettiest: they are supposed to have

apparently unkillable if left alone. *Æ. Macræcarpa* is the low-growing one with large yellow flowers. Sutton catalogues some new kinds I have not yet tried. The large ox-eyed daisies are very useful. *Chrysanthemum maximum* is good, and King Edward VII. a very handsome variety. *Echinops Ritro* (Globe thistle) and *Eryngium Oliverianum* are both tall-growing, drought-resisting plants at the end of the summer.

For those who have wide, open borders that can be well prepared in May, the great stand-by in late summer are the best annuals grown in masses—the white and pink *Malope*, *Laudera trimestris*, double *godetia*, tall snapdragons—which have been greatly improved of late and only spoil by the dwarf kinds, which are really ugly. *Gaura lindheimeri*, the dwarf blue delphiniums, are lovely, and some are perennials, but they don't live through the winter here.

Nothing is so educating for the amateur as regards annuals and biennials as the two catalogues of Ryder and Son, St. Albans (penny seed packets), and Thompson and Morgan, of Ipswich. Nothing but knowledge of soil and aspect and experience can make good borders out of annuals and biennials, but when successful, they are very good indeed, and give any amount of flowers for picking till quite late in the year. Most of the really hardy plants are best sown in September. The new hybrid, "Star of the Veldt," *Dimorphotheca aurantiaca hybrida*, is a bright lovely coloured daisy about a foot high. *Gaillardias* and scabious both do better here autumn-sown. *Clarkias* sown in pots in the autumn and kept under glass make lovely plants for house or conservatory in early spring. "Firefly" and "Scarlet Beauty," which I saw so grown last spring, were graceful and effective.

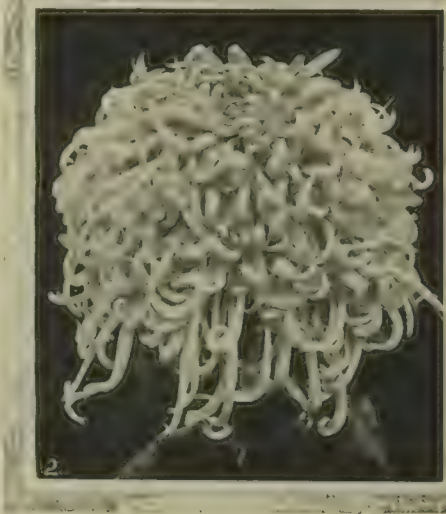
Two shrubs I know flower late in the year. One called *Pavia*, or *Æsculus Parviflora* (it is really a tree, but grows slowly here), is from North America, and its flowers are like greatly improved horse-chestnuts. The other is rare; I never saw it in flower till this August at the Wisley Horticultural Gardens. It is called *Eucryphia pinnatifolia*. It comes from Chili, is nearly hardy, but wants a warm sheltered place. The flowers are beautifully shaped and like a white St. John's-wort.

The growing and pruning of shrubs is, I think, the part least understood still in English gardening, which in all other respects has made such great strides in the

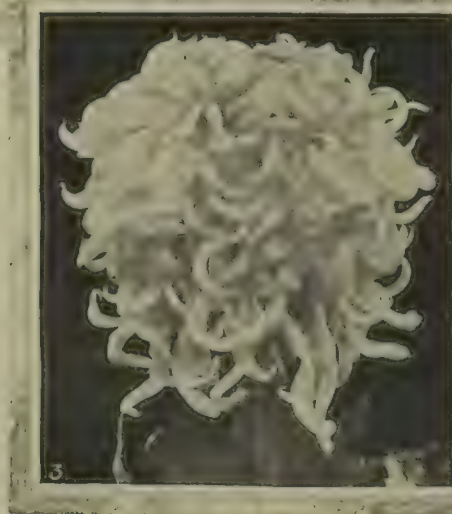
last twenty years. The best modern book that I know is "Trees and Shrubs," by E. T. Cook, published by Country Life, 1902.

I can advise anyone who cares for peculiar greenhouse flowers in winter to buy now from Veitch a plant of *Bryophyllum Calceinum*. It is easily increased if cut down after flowering, as every leaf will grow that is laid on wet peat in a mild stove-heat. It flowers in January or February, does well in water, has a long stem, the lower part clothed with pretty-shaped leaves ending in a number of drooping green bells just touched with bright pink. Delicate, graceful, and very uncommon, all flower-lovers admire it and immediately ask me its terrible long name, which I never can remember. I have never seen it grown anywhere. It comes from India, and its name is derived from *bryo*, to sprout, and *phylon*, a leaf.

Here is a good lentil soup:—Put a ½ lb. of brown German lentils to soak in cold water the day before they are wanted; boil them up over a hot fire, being careful to cover them, and only put enough water to soak them. Let the fire be less fierce when they begin to cook, and keep adding water in which vegetables have been boiled, especially celery. Remove from the surface any scum or skins. Fry brown in butter a tablespoonful of flour with an onion and pour into the lentil soup gradually, stirring all the time; add more vegetable stock if necessary. The Germans add some whole lentils cooked apart, and some little squares of potato.



(1) THE "QUEEN MARY" CHRYSANTHEMUM (12 INCHES ACROSS AND 8 INCHES DEEP), A PURE WHITE JAPANESE VARIETY THAT HAS RECEIVED MORE HONOURS THAN ANY OTHER IN EXISTENCE.



(2) THE "MRS. GEORGE LLOYD WIGG," A HUGE YELLOW JAPANESE REACHING AS MUCH AS 10 INCHES ACROSS AND 10 INCHES DEEP.

(3) THE "MR. K. LUXFORD" (7 INCHES BY 6 INCHES), A PURE WHITE JAPANESE.

THE DEVELOPMENT OF THE CHRYSANTHEMUM: NEW AND BEAUTIFUL VARIETIES.

Photographed at the Chrysanthemum Nurseries, Merstham, by Courtesy of Messrs. W. Wells and Co., Ltd.

been brought by seed to England by the Crusaders. It is easy to keep the best colours, by cutting back and taking up strong plants as soon as they have done flowering and dividing them with a sharp knife. Care must be taken that each division has a good share of roots and at least one shoot. Plant these divisions in a shady bed but not under the drip of trees. They remain here till March and are then planted where they are to flower.

Geraniaceae are a most valuable family of plants for light soils. Even the ordinary evening primrose is most useful if transplanted, for it sows itself freely, and must often be pulled up; it is a handsome and valuable plant. *Æ. Fraseri* is a low-growing kind and

WOMAN'S CULT OF THE DOG: No. VII.—THE POODLE.

THE PAINTINGS BY MAUD EARL, PHOTOGRAPHED BY LAIR; AND PHOTOGRAPHS BY CASSTINE.



MRS. CREUCH'S CH. ORCHARD WA.

M^{RS} KNOWLES' CH. BARBETTE OF HOOK.
CH. FANCHETTE OF HOOK & TATTERS OF HOOK (MINATURES)

M^{RS} PHILCOX'S CH. SUMORUN.
(MINATURE)

ACCOMPLISHED ACROBATS, ACUTE TRUFFLE-HUNTERS, AND LEARNED FRIENDS: CHAMPION POODLES.

Mentally and bodily the poodle is the most versatile of the canine race: in fact, its potentialities have never yet been fully exploited. As to intelligence, it is the only dog that (under Lord Avebury's training) has hitherto learned to read up to words of four letters; and although the poodle in question failed in arithmetic, that very failure makes it the more closely human. Its physical adaptability is equally marvellous. When required to be large, it was so, standing 26 inches at shoulder and weighing 60 lb.; when fashion decreed it should be tiny, it immediately became so, under the aegis of the Miniature Poodle Club, and was under 14 inches, and weighed 15 lb. When great-coats were the vogue, poodles grew themselves vast cords of rope, each cord 36 inches long and trailing 12 inches on the ground, so that when they leaped in air

it was like a giant tassel under stress of emotion. When cords went out and curls came in, they produced so thick and fine a coat that it has been woven into an excellent fabric for a waistcoat. When the Poodle Club was the sole ruling body for the breed, and there was some idea it came from Germany, the German colours were the only wear, and white, black, or red poodles the only specimens. When the Curly Poodle Club was formed, and French records were traced, they at once developed more delicate nuances, and blossomed into apricot, blue, silver-grey, chocolate, cream, mouse-grey, and other smart and attractive toilettes. They are excellent sporting dogs, staunch friends, acute truffle-hunters, keen watch-dogs, accomplished acrobats, and learned friends. The country of poodle-origin is unknown: this dog is a cosmopolitan.

FROCKS FROM "TANGOVILLE": DRESSES FOR THE TANGO TEA.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY MANON.



"Tangoville" is the name given to Paris by "Sem," the French caricaturist; nor is the name inappropriate, because in that city the rage for the Tango shows no sign of abatement; in fact, at private houses the Tango Tea is now the most fashionable function. It is natural, therefore, that the Parisian costumiers should have applied themselves to designing afternoon dresses which leave the feet clear for dancing; and as the Tango craze is gradually reaching England these four examples sent by our Special Artist in Paris may be of interest: 1. A dress of white satin with broché tunic giving a "trouser" effect. 2. A white satin frock and very full tunic of white tulle spotted with black and bordered with swansdown. 3. A moiré frock in a peculiar orange-red colour known as the Tango red. 4. A novel-looking dress in white taffetas and black mousseline-de-soie.

END OF LADIES' SUPPLEMENT.

LORD ALVERSTONE'S SUCCESSOR: THE NEW LORD CHIEF.

PHOTOGRAPH BY WALTON ADAMS.



LORD CHIEF JUSTICE OF ENGLAND: THE RIGHT HON. SIR RUFUS ISAACS, K.C.V.O.

On October 20 it was announced that the King had been pleased to approve the appointment of the Right Hon. Sir Rufus Isaacs, K.C.V.O., Attorney-General, to be Lord Chief Justice of England in succession to Lord Alverstone, resigned. The new Lord Chief, who is fifty-three, is very popular at the Bar. He has had a career well described by that much-abused word "romantic." As a boy, he left the home of his father, a merchant in London, to go to sea; where he served before the mast. After this he went on the Stock Exchange; there fortune was not kind to him, and

at twenty-four nothing but his mother's persuasion prevented his emigration to the United States. Then he studied law, and in 1887 he was called to the Bar by the Middle Temple. Success came to him quickly in this new sphere, and his mastery of figures, in particular, earned him a high reputation. As a cross-examiner he has been supreme. He entered the House of Commons, as Liberal Member for Reading, in 1904; six years later he became Solicitor-General; and soon afterwards, Attorney-General. He was the first holder of the last-named office to be included in the Cabinet.

SCIENCE & NATURAL HISTORY



SCIENCE JOTTINGS.

"CAN THE ETHIOPIAN CHANGE HIS SKIN?"

POOR, tearful Jeremiah, among other things, was something of a naturalist. At any rate, he seems to have been one of the first to hint at the importance of a study of the coloration of animals. But, like Rosa Dartle, who was born quite a long time afterwards, he perchance merely asked for information when he raised the question, "Can the Ethiopian change his skin, or the leopard his spots?" But perhaps he was sure of the answer, and merely meant to be sarcastic. The world, at any rate, has had to wait very patiently for an answer—something approaching 2500 years!

The answer to the first part of the question is in the negative. The answer to the second is in the affirmative—with qualifications.

There are black leopards which to most people are spotless. But carefully examined, in certain lights, the spots are still discernible. Such exceptions apart, there is no evidence that the leopard during the whole course of its existence ever wears anything but a spotted livery. Of some of its relatives, however, this is by no means true.

The lion and the puma afford cases in point. In their adult stages these animals are of a uniform tawny hue. But this is by no means true of their infantile stages, for then both are spotted. But they wear their spots with a difference. In the young lion which I have been enabled to photograph by the courtesy of Messrs. Rowland Ward, the spots, in so far as they can be traced, are rosette-shaped, or, rather, have the form of irregular rings; while across the hind-leg they run together to form transverse bars. This particular animal, however, is rather exceptional in the indistinctness of its markings. I have seen specimens much more distinctly marked. There are, indeed, animals in the Gardens of the Zoological Society, nearly full-grown, which are more distinctly marked than this. As a rule, the spots along the back run in distinct

longitudinal rows, indicating a still earlier livery, wherein the markings took the form of longitudinal stripes, a type of coloration common to young animals of all kinds and a great number of adults.

The photograph of the young puma is that of one of a litter born in the Gardens of the Zoological

Society during the latter part of the summer. Herein, it will be noticed, the spots are much more distinct than in the young lion, and that they are solid. They

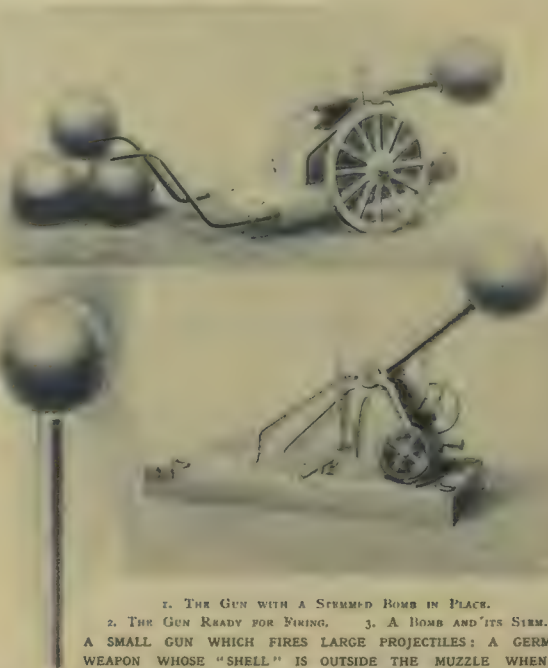
also, on the back, show a tendency to run into longitudinal lines. The forehead is distinctly striped, and the tail is ringed.

Owing to the superficial similarity in their markings, the puma, or South American lion, as it is sometimes called, and the lion were supposed to be near relations. A more careful study of their markings and of their anatomy has shown that this view is untenable.

If we are now able to say that the leopard *can* change his spots, we are quite unable to say why he should be able to do so. They have apparently been discarded in the adult stage because no longer useful. But this seems to imply that they are useful in the juvenile stages of growth. We have, however, no sort of evidence that this is the case. Since, in the infantile stage, they are never left exposed by their parents, a protective coloration, such as a spotted livery is supposed to form, seems to be quite unnecessary. We must suppose, then, that it is reminiscent of an earlier ancestral adult-dress, which is in process of elimination. It has lingered till to-day because there has been no need to speed its departure. This retention of discarded adult characters by the young is no new thing among animals. Such remnants are so many proofs that "The old order changeth, yielding place to new." The skeleton and the muscles afford dozens of similar instances. They are so many landmarks of evolution: but for them, indeed, the work of tracing animal pedigrees would be almost impossible.

In this matter of evidence furnished by coloration the different liveries worn by the male and female often afford valuable aid. But in the carnivores such sexual differences are wanting, save in the case of the lion, wherein the male wears a more or less conspicuous mane, which is supposed to serve as a shield in fighting. But that is another story.

W. P. PYCRAFT.



1. THE GUN WITH A STEMMED BOMB IN PLACE. 2. THE GUN READY FOR FIRING. 3. A BOMB AND ITS STEM. A SMALL GUN WHICH FIRES LARGE PROJECTILES: A GERMAN WEAPON WHOSE "SHELL" IS OUTSIDE THE MUZZLE WHEN IT IS FIRED, INSTEAD OF INSIDE.

The invention here illustrated provides a method by which a small gun can fire a large projectile; and, although it cannot be said that the device has been widely adopted, it seems apparent that the idea has a future. The mounting of the gun, which is of metal, is comparatively light and thus easy of transport, and can be fixed rigidly on such a position as the side of a hill. Its size makes it possible also to conceal it in trenches. The "shell," as the illustrations show, is of very considerable size when compared with the gun; and, of course, its stem alone is inserted in the muzzle. When the gun is fired both bomb and stem are projected; but, by means of a special device, the stem is detached from the bomb almost immediately, to fall to the ground while the bomb pursues its course. The invention owes its being to a young engineer in the Krupp factory. The bomb is said to be particularly deadly, but the nature of its contents is, needless to say, a secret. It is reported that the German General Staff, recognising, particularly, its mobility, will adopt the weapon as a siege-gun.



SHOWING HIS SPOTTED HIDE, DIFFERING MUCH IN COLORATION FROM THAT OF THE ADULT: A YOUNG PUMA.



SHOWING TRACES OF AN ANCESTRAL SPOTTED LIVERY; BUT NOT MARKED AS STRONGLY AS SOME OF HIS KIND: A YOUNG LION.

In the article given on this page, Mr. Pycraft argues that the spotted livery of, for example, the young lion and the young puma are reminiscent of an earlier, ancestral adult-dress, which is in process of elimination. "It has lingered till to-day," he writes, "because there has been no need to speed its departure. This retention of discarded adult characters by the young is no new thing among animals. Such remnants are so many proofs that 'The old order changeth, yielding place to new.'"

COUSINS OF THE EARTH: PLANETS—THEIR SURFACES.—No. III. VENUS.

DRAWN BY SCRIVEN BOLTON, F.R.A.S.



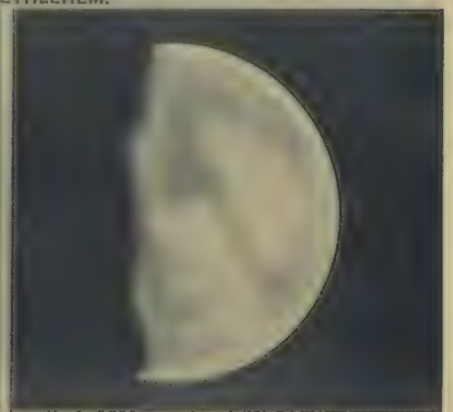
THE CELESTIAL BEACON; THE PLANET THAT HANGS ON THE SHORES OF EVE AND MORN LIKE A JEWEL; AT ONE TIME BELIEVED TO BE THE STAR OF BETHLEHEM.



WHEN NEAREST THE EARTH VENUS REMAINS THE INVISIBLE HALF TO US; HENCE OUR KNOWLEDGE OF ITS SURFACE IS COMPARATIVELY SCANTY.



THE VENUSIAN ALPS (MARKED A) ON MAY 10TH, 1880. ESTIMATED AT 40 MILES IN HEIGHT, THEY PROJECT ABOVE THE CLOUD CANOPY.



THE BOUNDARY BETWEEN DAY AND NIGHT IS FREQUENTLY DISTORTED. SUCH A PHENOMENON IS EXPLAINED IN PART BY AN UPRUSH OF HEATED AIR, AND BY ATMOSPHERIC COMPRESSION INFLUENCED BY COLD CURRENTS.



A FAINT CONCEPTION OF THE VENUSIAN GLACIAL CONDITIONS WHICH MUST OBTAIN EVEN AT THE EQUATOR IN THE FRIGID SUNLESS HEMISPHERE.

THE VERY ANTIPODES OF EARTHLI CONDITIONS: A WORLD WHICH KEEPS ONE HEMISPHERE TURNED PERPETUALLY TOWARDS THE SUN—THIS SUNLIT HALF MUST BE TERRIBLY SCORCHED; THE NIGHT-SIDE PERPETUALLY ICE-COATED.

Since "the beginning of things" Venus has had one hemisphere fixed stolidly sunwards. We can well imagine that the sunlit half possesses a temperature infinitely greater than the planet's night-side. Indeed, the heat, incessantly accumulating in the scorched hemisphere, must inevitably produce an uprush of heated air from the scorched surface. Such an uprush must be compensated for by a tremendous inrush of cold air from the dark, frigid side. Along the boundary between the two hemi-

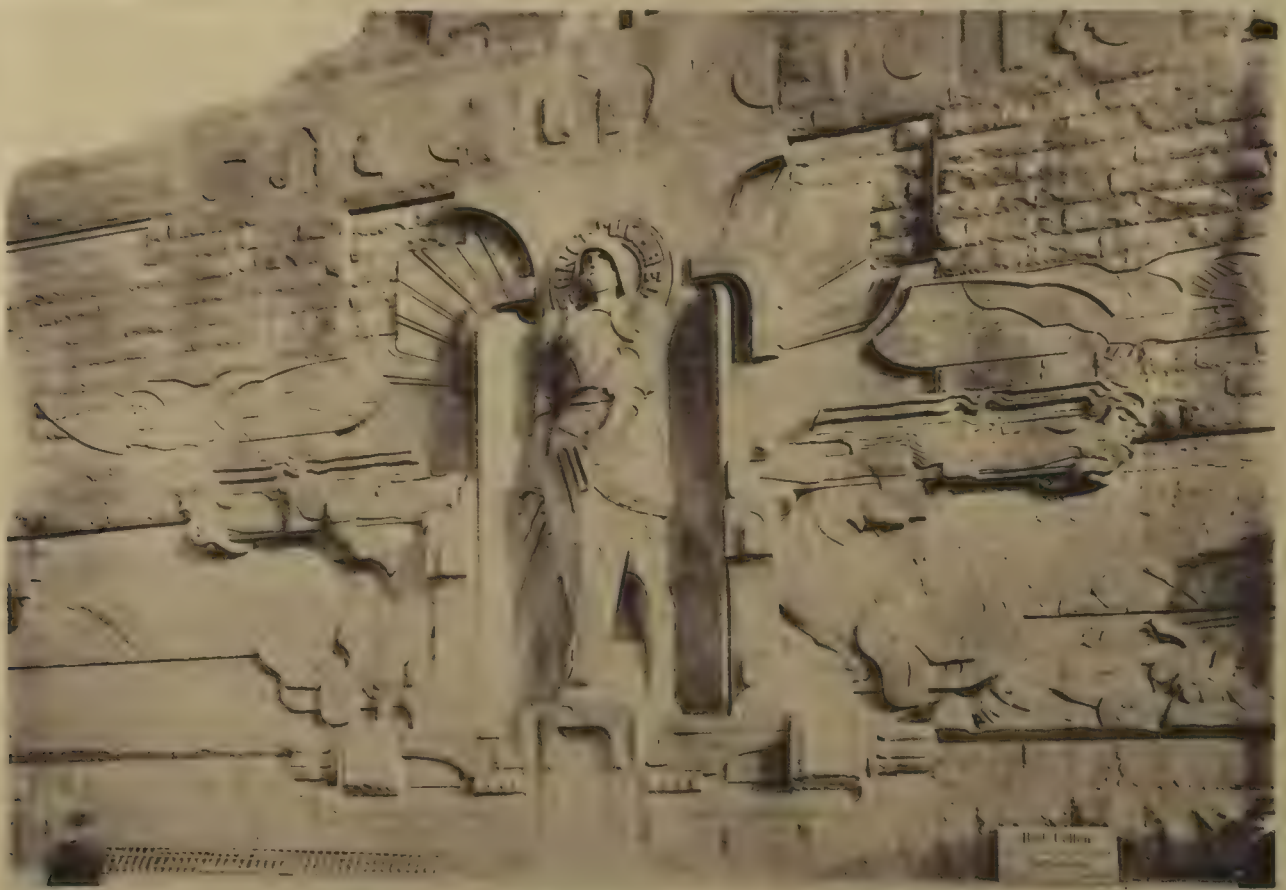
spheres a violent rainfall must be perpetuated by the transference of cold from the frigid to the torrid hemisphere. The sun-parched side is exposed to a heat twice as fierce as our tropics, while in the glacial side the very air itself is perhaps liquefied, if not solidified. Many unsuccessful attempts have been made to reconcile the visions of the Magi with the brilliance of Venus. At the historical date in question Venus and other bright objects were not visible.

SUGGESTING THE FIGURES ON EASTER ISLAND: COLOSSI FROM LEIPZIG.

PHOTOGRAPHS BY C.N.



REMARKABLE DETAIL OF THE GREAT MEMORIAL SET UP TO COMMEMORATE THE BATTLE OF THE NATIONS:
FIGURES IN THE CRYPT CONSECRATED TO THE DEAD.



DETAIL OF "A SYMBOL OF GERMAN STRENGTH AND GERMAN UNITY, ERECTED BY THE DEVOTION OF GERMAN PATRIOTS":
THE FIGURE OF ST. MICHAEL ON THE LEIPZIG MEMORIAL.

The great monument set up at Leipzig to commemorate that Battle of Leipzig, called "the Battle of the Nations," in which the allied Prussians, Russians, Austrians, and Swedes beat the French, under Napoleon, in 1813, and so virtually secured the liberation of Germany, was dedicated on October 18. Among the King of Saxony's guests for the occasion were the German Emperor, the Archduke Francis Ferdinand of Austria, the Grand Duke Cyril of Russia, the Crown Prince of Sweden, and the Sovereign Princes of Germany. The King of Saxony described the monument as a

symbol of German strength and German unity, erected by the devotion of German patriots, and prayed that it might recall to the generations yet unborn the scene of that day—Germans, Russians, Austrians, Hungarians, and Swedes bowing the knee in reverence before God, the Almighty Pilot of the World's history, and praying to Him to preserve the peace. Those of our readers who remember our illustration of the remarkable statues on Easter Island cannot fail to see a resemblance between those curious colossal heads and the great heads in the crypt of the Leipzig Memorial.

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ART NOTES.

THE Loan Collections at the "Tate" serve a double purpose—they are interesting in themselves, and they help to dispel the over-sugared associations of a gallery once given over to the least important schools of modern art. There is, perhaps, a happy time coming when the Curator, his conscience fortified by the goodwill of private

examples we may pick our way through the strange tangle of visions and of commonplaces; through the web of Flaxman-like conventions—conventions which, even if Blake taught them to Flaxman, we connect, by common consent, with the lesser draughtsman—and the rude splendour of the simple wood-cuts. Blake is the most difficult of artists to know because it is impossible to catch him by any of the ordinary rules of hide-and-seek; nor did he know himself. When he thought himself most inspired he was probably most obedient to a dull, contemporary rule of inspiration; when he seems, at the first glance, to have capitulated to the insipid formula of his time, one discovers, at a second, that it was just then that Blake's thought had really clashed its wings in union with the angels.

The town abounds with pictures. There are admirable works by Gauguin, Cézanne,

Mr. Coburn's "Camera Pictures"—we used to call them photographs—at the Goupil Gallery are various and interesting. The Yosemite Valley, the Grand Canyon, New York, and thirty-three "men of mark" have all lent their features to this most enterprising and successful of "camera artists." The portraits are, as such things go, particularly happy; there has never been so large a gathering of photographs—I apologise, but it is impossible to avoid the word—so uniformly excellent. The "Charles Shannon," the "Max Beer-bohm," and the "George Meredith" are among the best things of their kind ever done—and in their kind must be included the work of Mrs. Julia Margaret Cameron. But even Mr. Coburn cannot always keep the peace between his sitters and the camera. Mr. Henry James, Mr. Arthur Symonds, Mr. William Orpen, and Mr. Hilaire Belloc wear the expression of specialists in consultation round a sick bed, and one at least of these sitters seems already to have undertaken the responsibilities attending an unfortunate sequel to the



CONTAINING THE ORIGINAL PLASTER OF THE LATE LORD SALISBURY'S TOMB: THE TEMPLE COURT IN THE BRITISH ARTS AND CRAFTS GALLERY AT GHENT EXHIBITION.

The British Arts and Crafts display at Ghent was organised by Sir Isidore Spielmann, Hon. Director for Art of the Exhibitions Branch of the Board of Trade, assisted by a Committee under the Chairmanship of Sir Cecil Smith. The Gallery has three sections—the Temple, the Garden, and the Home. The Temple section is in the form of a miniature church, and contains the original plaster of the tomb of the late Marquess of Salisbury in Westminster Abbey. [Photograph by Sanson, Brussels.]

owners, may be able to make room for really ample gatherings of important pictures. And how easy and exhilarating that process of making room would be!

The Blake Exhibition includes about a hundred and fifty paintings, drawings, engravings, sets of engravings, and books. These, with the help of Mr. Archibald Russell's *catalogue raisonné*, and with Mr. Chesterton's "Blake," carried, like our "Ruskins" of old, to be read at convenient moments on the road or in the tea-interval, afford a sufficient opportunity of knowing the artist who of all artists is most difficult to know. Among these

page of this issue. Mr. Lionel Cust seeks to link the portrait with what he terms the Paul Heger mystery, and so postpone the moment for rejecting its last claims to authenticity. There is little "mystery" in the Paul Heger affair; there seems to be no "mystery" in the portrait sufficient to cover the fact that it was originally a likeness of Miss Mary Vickers, according to the recently discovered inscription on the back.



REPRESENTING AN ART MOVEMENT FOUNDED BY WILLIAM MORRIS IN 1883: THE BRITISH ARTS AND CRAFTS GALLERY AT GHENT EXHIBITION—THE GARDEN COURT.

The central court of the Gallery is devoted to the ornaments of the Garden—fountains, statues in stone and lead, sun-dials, rain-water heads and gutters, cane-furniture, shrub-pots, and so on. The walls are decorated with mural designs in painting and in relief. [Photograph by Sanson, Brussels.]

ministrations of the faculty. Despite his sitters, Mr. Coburn triumphs. In his own words, he "has done a very worthy thing" among the celebrities. E. M.



"HIS MASTER'S VOICE"

Tango RECORDS





Tango! Tango! Tango!

London has already been bitten severely with the craze: it has swept Paris clean off its feet; every other capital is getting the infection.

Many well-known Society people have frequent Tango parties. Tango Teas are held throughout Society and in all the best hotels and restaurants; there are Tango Clubs; a tremendous feature of Tango artists is made at every Revue. The papers are full of Tangoists, and the dancing public can hardly get enough of it.

METROPOLITAN BAND
10-inch Double-Sided Records, 3/6

B 198 { Sunshine Girl Tango B 197 { Argentine Tango
 * Maurice Tango * This is the Tango danced by Maurice and
 Florence Walton at the London Alhambra and Prince's

GOTTlieb's ORCHESTRA
10-inch Double-Sided Records, 3/6

B 154 { La Garrofin Tango-Argentine B 172 { La Michelle Tango
 La Belle Créole Tango-Argentine Louisiana Two-Step

12-inch Double-Sided Record, 5/6

C 228 { Negretta Tango-Argentine
 The Wedding of the Rose—Intermezzo Two-Step





The Tango Boom

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Good News To Music Lovers

At last you can transform your inanimate piano into a thing of life, make it sing and throb with sympathy, respond to your every mood—rejoice with you when you are glad, cheer you when discouraged, and soothe you when you are troubled. All this you can personally achieve by having your piano fitted with Kastner's wonderful invention, the



Kastner, London.

KASTO

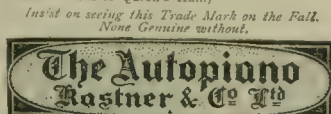
Piano-Playing Action, which can be effected without in any way impairing the appearance, tone, quality, and finish of your instrument. The "Kasto" Action immediately enables you to play with the execution of a Paderewski practically every known composition, and what is more, to imbue the rendering with your own individuality and expression. Thus your piano, instead of deteriorating through lack of use, becomes a continuous delight and source of entertainment to every member of your family and friends, yet being still available for hand-playing whenever required. The cost is small and satisfaction is guaranteed. If you have no ordinary piano, or only a very old one, why not investigate the advantages which a complete Kastner

Autopiano

can give you? Twenty different models, each the best that money can buy, prices and terms to meet the purse of everyone. Ordinary pianos taken in exchange at full value. You should hear the marvellous "Kastonomie" contained in most models; it accomplishes what was considered impossible. Do not lose this pleasure any longer, but call immediately or write for Brochure S, giving full details.

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(Second turning on L ft going from Oxford Circus to Queen's Hall.)

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Bedroom Furniture In Seasoned Oak of Antique Finish



This Suite - £29 : 15 : 0

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PARIS

BUENOS AIRES

MONTE VIDEO



"Ah!
just look
at those
walls."

HALL'S DISTEMPER

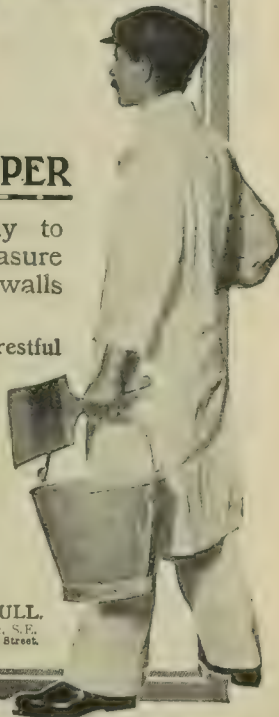
decoration contributes largely to the beauty, health, and pleasure of the home. It makes walls "a picture in themselves."

The rich velvety effect and restful colourings give a background against which the subtle colourings of pictures and delicate mouldings of furniture, stand out in true value.

Hall's Distemper is also the decoration for, health—quick, clean and free from the smell of paint, an effectual insect and microbe destroyer. It gives a refreshing atmosphere, and unlike wallpaper, never fades nor changes colour, and does not accumulate dirt.

"HOW TO DECORATE YOUR HOME," a booklet that helps, by giving beautiful examples of colouring and useful hints, free by post with a selection of the beautiful Hall's Distemper shades, from the sole manufacturers!

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This luxurious Easy Chair can be instantly changed into a semi or full length Lounge or Couch. Simply press the button and the back will decline, or automatically rise to any position desired by the occupant. Release the button and the back is instantly locked.

The sides open outwards, affording easy access and exit. The Leg Rest is adjustable to various inclinations. When not in use it slides under the seat.

The upholstery is exceptionally soft and deep, with spring elastic edges, affording supreme comfort and rest.



Automatic Adjustable Back.

The "BURLINGTON."

(Patented).

The only Chair that combines these conveniences, or that is so easily adjusted.

Catalogue "C7" of Adjustable Chairs Free.

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FOOT'S PATENT "EUREKA" TRUNK.

The bottom is as accessible as the top. Any article can be instantly removed without disturbing the remainder of contents. Ensures perfect order and economises space. No heavy trays to lift. No Crushing. No Confusion. Made in six sizes, with 2, 3, or 4 drawers, which can be divided to suit customers' requirements.

Write for Booklet,
"TRUNKS FOR TRAVELLERS."
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171, New Bond Street, London, W.



WILLS AND BEQUESTS.

THE will (dated Jan. 5, 1913) of MR. JOHN PIERPONT MORGAN, of New York, and Princes' Gate, S.W., who died on March 31, is proved in London, and the value of the estate in this country sworn at £1,179,831. He gives £200,000, with power of appointment thereafter, £20,000 a year, and the use of his town and country residences, to his wife; £600,000 in trust for each of his daughters Louisa P. Satterlee, Juliet P. Hamilton, and Anne Tracy Morgan; £200,000 each to his sons-in-law Herbert L. Satterlee and Wm. P. Hamilton; £100,000 in support of the Ministry of St. George's Church; £20,000 to the Protestant Episcopal Missionary Stations; £20,000 in trust for the Home of Rest for Consumptives; "the same assistance as I have been in the habit of giving" to the Lying-in Hospital, "as long as my son may think it needs it"; £5000 a year to Dr. James W. Makloe, to be

Tracy and Julia N. Brown; a piece of silver to each member of the Corsair Club as a souvenir and token of personal affection; £10,000 to Miss Green, his librarian; £5000 to his private secretary, Charles King; £3000 to his valet; and legacies to persons in the employ of his firm and to servants. The residue of his property, including his art collections, he leaves to his son John Pierpont Morgan, and he hoped his son would be able to make permanent disposition of such collection for the pleasure and instruction of the American people.

The will (dated Oct. 20, 1909) of MR. WILLIAM NAINBY-MANBY, of Thorganby Hall, Lincoln, who died on Sept. 7, is proved by his wife and son and daughter, the value of the estate being £108,357. The testator gives £500 to his wife and during widowhood the use of his residence and £1000 a year, or an annuity of £500 should she again marry; certain farm-crops and stock to his daughter; property at Immingham and Stallingborough to his son and daughter; the Thorganby estate in trust for his daughter and her issue; the Barnoldby estate in trust for his son Charles Francis Manby Nainby and his issue; £100 to his cook; an annuity of £25 to his servant Alice Ross; and the residue to his son.

The will (dated Feb. 11, 1913) of MISS ELLEN ELIZABETH BOND, of The Elms, 31, Arlington Road, Twickenham Park, who died on Sept. 19, is proved by Colonel Bowes L. Egan and George Knox Morris, the value of the property being £74,202. The testatrix gives £10,000 each to her nephews Henry Kendall Bond, Bernard Bacon Bond and Ernest Walter Bond; £10,000 in trust for her niece Mary Emblyn Gairdner; £500 each to the executors; £2000 to the Rev. Herbert Chapman; £1000 to Daniel B. Ledsam; £500 to the British and Foreign Bible Society; £300 each to the China Inland Mission, the Scripture Gift Mission, the Royal Hospital, Richmond, the Barbican Mission to the Jews, the Mildmay Mission to the Jews, and the Church Missionary Society; £200 to her said three nephews



AN ALLURING "PIECE" AT HARROD'S ANTIQUE EXHIBITION: A FINE WILLIAM AND MARY MARQUETERIE CABINET IN ORIGINAL CONDITION.

As mentioned on our Ladies' Page, Messrs. Harrod's exhibition of antiques and French furniture contains many genuine old pieces which come up to museum standard. They possess, however, a greater attraction than museum exhibits, as they can be acquired at moderate prices.

The will of MR. MICHAEL MAYBRICK, "Stephen Adams," the well-known song-writer, of Lynthorpe, Ryde, Isle of Wight, who died on Aug. 26, is proved, the value of the property being £23,012 2s. 7d. The testator leaves everything to his wife absolutely, and appoints her sole executrix.

The following important wills have been proved—
Mr. Henry Follett Osler, Burcot Grange, near Brooms Grove £69,029
Mr. Samuel Osborn, Berwick Road, Bournemouth £66,160
Mr. Richard Roach Pittis, Lugley House, Newport, Isle of Wight £60,192
Mr. George Alfred Holmes, The Bar House, Beverley, and Hull £55,577
Mr. Bridges Norton, 13, Farncombe Road, Worthing £34,942



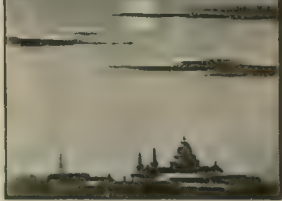
A WINTER PARADISE FOR INVALIDS ON THE ITALIAN RIVIERA: THE LOGGIAS OF THE KURHAUS, SAN REMO.

San Remo, one of the most seductive spots of the Italian Riviera, and long popular with winter visitors, can appeal also to invalids who require something more than a genial climate. The new Kurhaus, which stands in the beautiful old palm garden of the Hotel Bellevue, to which it is an adjunct, offers all the benefits of sound dietetic treatment and general hydrotherapeutics on modern lines. Here such advantages can be enjoyed within hailing distance of the social amenities.

continued to his wife should she survive him; £5000 a year to Mrs. Mary McIlvaine; £50,000 to J. Beavor Webb; £20,000 each in trust for Jenny B. Tracy, Clara

sonary Society; £200 to her said three nephews and niece.

BENGER'S



Benger's Food gives digestive rest, and quickly relieves the pain and discomfort of dyspepsia, &c.

It forms with fresh milk a delicious food cream in which all the minute food particles are in a form so soluble as to cause little digestive effort, and so soothing as to allay internal irritation.

These are the directions for preparing Benger's Food. If you read them they prove in themselves how different Benger's is from every other food obtainable.

- 1.—Mix slowly into a smooth paste one tablespoonful of the Food with four tablespoonfuls of cold fresh milk.
- 2.—Add gradually as you stir a breakfast-cupful of boiling fresh milk or milk and water.
- 3.—Set aside for fifteen minutes. At this point Benger's Food digests as it cools. The longer it stands the further the process of digestion is carried.
- 4.—Pour into a saucepan and whilst stirring, slowly bring to the boil. This stops the digestive action.

Benger's is not "made-in-a-moment," but, while you wait, a partial self-digestion of both the Food and the milk takes place. This explains why invalids who cannot take milk alone enjoy Benger's Food, and assimilate it with ease.

Benger's Food is sold in tins by Chemists, etc., everywhere.

An interesting Booklet explaining how Benger's Food "assists Nature" for Invalids and Convalescents, free by post from **BENGER'S FOOD, LTD., Otter Works, MANCHESTER, Eng.**

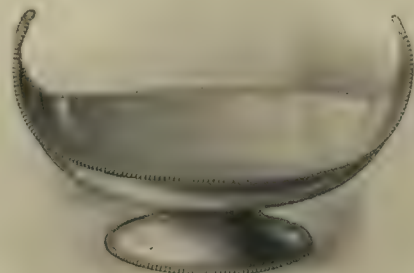
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Canadian Agents—National Drug & Chemical Co., Ltd., 34, St. Gabriel Street, MONTREAL, and branches throughout Canada.

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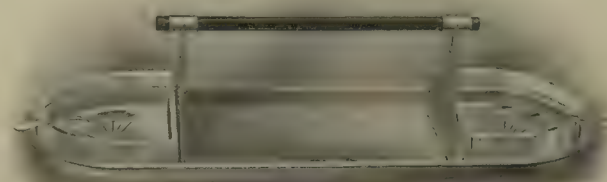


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Manufacturing Silversmiths, Electro-Platers, and Cutlers.



P.S. 4409.—Cake Dish in Superfine Electro Plate.
Length, 9½ inches. £1 15 0



P.S. 4410.—Lunch Tray in Superfine Electro Plate.
Length 16 inches. £2 3 6

HARRODS Ltd Richard Burbidge Managing Director LONDON S.W.

BUCHANAN'S

SCOTCH WHISKIES



Mr. Jingle and The Spinster Aunt (Pickwick Papers)

"The licence!" said Rachael, blushing.

"The licence" repeated Mr. Jingle—

"In hurry post-haste for a licence,

In hurry, ding dong I come back."

The great and increasing popularity of Buchanan's Whiskies at home and all over the world is evidence of the high standard of quality they have always maintained. The stocks of whisky maturing in bond held by them and their subsidiary companies—the largest in Scotland—to which additions are systematically made, are a guarantee of the superior excellence of their brands.

"RED SEAL"

48/- per doz.

"BLACK & WHITE"

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"ROYAL HOUSEHOLD"

(An Extra Special Blend of Choice Old Whiskies.)

60/- per doz.

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LADIES' PAGE.

It is really a wonderful thing to get married when it implies the arrival of such store of splendour as the gifts that turned the spacious Queen Anne's Chamber of St. James's Palace into an Aladdin's cave for the royal bride. Fancy being just a girl—a girl of the highest rank and a great heiress certainly, but nevertheless in that condition in life in which only a few and very simple ornaments are worn, and her very own furniture is confined to the contents of her own chamber and boudoir—and all of a sudden to be not only a wife, but loaded with these lovely jewels, these fine antique pieces of furniture, these silver and gilt and ormolu and enamel objects of ornament and use! As usual, there are numerous duplicates. Twenty cigarette-boxes and nearly as many watches and clocks have overwhelmed the bridegroom; the bride can open her letters with any one of ten paper knives; and there are numerous rose-bowls, photograph frames, inkstands, ornate blotters, and the like, just as in the ordinary bridal-present lists. But far from ordinary were many of the superb jewels and other objects on view in the Palace. The Eife ancestral plate, handed on by the bride's mother to the bearer of her late husband's title, made a magnificent display; a complete dessert-service in chased silver-gilt, with four nine-light ormolu candelabra, and three large silver-gilt flower-bowls, looked regal, set forth on a long table. The Princess Royal gave her daughter also some lace, and a bracelet and a collar, both set with diamonds, rubies, and sapphires; these were marked in homely fashion: "From Mother." Then there were from the same loving donor a handsome antique diamond brooch, a fitted dressing-case, and a work-box.

The King and Queen gave a truly royal gift—a diamond tiara, of a rather solid design, a band going all round the head, rising a little wider in front; it contains many hundreds of brilliants, with a very large and fine central stone. Queen Alexandra gave another tiara, and also an Indian collar of immense emeralds set with diamonds. Very handsome was another collar in brilliants, the design stars and crescents, given by an Indian Prince; and yet another lovely diamond necklace came from Lord and Lady Farquhar. As was appropriate, the King and Queen of Spain sent the bride a handsome antique fan; and also sent to the bridegroom sleeve-links in moonstones and diamonds. The Emperor of Japan's gift was beautiful—a cabinet of gold lacquer enclosed in an oak case. The Empress Eugénie selected for her gift a set of dessert-china, in white, with dark-blue-and-gold rim, and the badge of the Order of the Garter in the centre of each piece. Prince and Princess Christian's gift is an antique carved-oak chest-of-drawers or commode set on high legs. A very fine present is made by the combination of the Marchioness of Anglesey and her husband with their near relatives—namely, the Star of the Garter in diamonds that was formerly the property of the Duke of Cambridge.



THE CHARM OF THE TEA-GOWN.

An indoor dress in soft pink satin, with tunic of white gauze and collar of silver lace, finished by sash and bows of black velvet.

Lord and Lady Strathcona gave a diamond brooch and a motor-car. The last-named, as well as the three dogs given—one a Yorkshire terrier from the Duke and Duchess of Teck—were not on show, naturally, but the fine Queen Anne's Room seemed to hold almost everything that is desirable. It was quite a happy inspiration to allow the public to see the presents at a small charge for the benefit of the poor families bereaved by the mine accident.

Yet in this fascinating Metropolis there are often opportunities of seeing all that heart can desire or art produce in the ordinary course of business. Of this there is a proof at the moment in the superb collection of Antiques and French furniture newly placed on view as a special collection at Messrs. Harrod's Stores. Antique pieces of furniture are so beautiful because they are the survivals, the selection, of many generations. Those at Harrod's are the fine flower of their day. The satinwood furniture, sometimes inlaid, sometimes painted charmingly, is particularly beautiful. But the old mahogany puts in a claim at once for equal admiration that is hard to resist; and walnut and old oak pieces each have their special beauty and value. There is one great advantage in viewing such pieces in the show-rooms at Harrod's over seeing the like furnishing gems in a museum (and nearly every piece now on show at Harrod's is well worthy of museum display); for here, one can become the happy possessor of any article that takes one's fancy—the really remarkably moderate price being forthcoming, of course! There is also now at Harrod's a fine display of tapestries, which are so gracious and refined a decoration for the halls of country houses, or for any good-sized apartment, giving a *cachet* all its own to any such chamber. This is a display not to be missed by any artistic woman.

For some time past, there has been little difference between afternoon gowns of the smarter and evening frocks of the simpler order. We seem to be progressing to the moment when the like similarity will obtain between the head-gear of out-doors and the coiffure decorations of evening. Slowly but steadily fashion has set in the direction of wrapping round the hair with some ornamentation: a handsome piece of brocade, or a swathe of tulle, or velvet, or a wide band of beaded trimming or pearl-embroidery; and then a feather or aigrette projecting more or less obtrusively at the side or back, or an osprey plume immediately above the brow—it is at the wearer's choice, so long as considerable decoration of some kind is indulged in for the head. Well, now, this is leading to close-fitting turban and helmet-like coverings that almost conceal the hair, very much as do the fashionable toques in the day-time. In the new Drury Lane autumn drama, the tradition of this play showing the most advanced fashions, strictly correct and in good style, is adhered to, and one of the most striking features of the admirable dress review is this tendency almost to conceal the hair with decoration in evening array.

FILOMENA.

ROBINSON & CLEAVER'S
XMAS
HANDKERCHIEFS

The value is more than the quoted price suggests, for Belfast prices are manufacturers' prices and the intermediate profit saved gives your purchase enhanced value. When ordering, the number of handkerchiefs only need be quoted.

No. 287. LADIES' HANDKERCHIEFS, in Sheer Linen, with Embroidered corner effect. About 12 in. square. Hemstitched. Per doz. 9/11	No. 40. LADIES' HANDKERCHIEFS, in fine Linen, hemstitched and with Hand-Embroidered 3 in. Monogram (any 2 letters). About 13 in. square, with three-sixteenth hem. Per doz. 6/11	No. 410. LADIES' HANDKERCHIEFS, in fine Mull, Hemstitched and embroidered. About 13 in. square. Per doz. 6/9
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HORLICK'S MALTED MILK

MALTED BARLEY, WHEAT AND MILK IN POWDER FORM.

The wholesome properties of pure full-cream milk, and the choicest malted barley and wheat stand alone and unrivalled as the perfect nutrient. All these are concentrated in Horlick's Malted Milk. From infancy to extreme Old Age—during the whole period of life—Horlick's is of equal value. It develops the infant into a strong, healthy child; gives the strength and stamina which is needed for the growth of a Champion Athlete; supplies the Student and Business-man with the necessary energy and vitality, preventing fatigue in sedentary occupations; and in the quiet days of Age the welcome glass of Horlick's recalls to memory the innumerable activities of life in which it has proved so useful. It also presents the lightest and fullest nutriment for the invalid in a form which is well tolerated and always acceptable. Horlick's Malted Milk is a delicious addition to all Menus, and is also the most valuable supplementary diet for all purposes.

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Of all Chemists and Stores in Sterilized Glass Bottles at 1/6, 2/6 and 11/- Liberal sample for trial free by post on request.

HORLICK'S MALTED MILK CO., Slough, Bucks.

ASSOCIATION OF DIAMOND MERCHANTS, Ltd. (Est. 1851).

A Large Variety of Bow Brooches in Stock.

Finest Diamond and Sapphire Brooch, all Stones set in Platinum, £29 10 0. Bracelet to match, £42 0 0.

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Double Cut Diamond, Platinum Mounted, £19 15s.

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how much better it is than any other. The flavour is soft, delicate and mellow, and the cost is the lowest at which the highest grade of Whisky can be supplied.

48/- PER DOZ. BOTTLES, Carriage Paid.
A full-sized bottle as sample by post for 4/-.

It's well worth trying.

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"CANADIAN CLUB" WHISKY

WITH A CHARACTER OF ITS OWN—TRY IT

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Fascination
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THE Perfume of REGINA ORIGINAL Soap captivates everyone, for it is the blended fragrance of half a dozen sweet-smelling herbs and spices, some of which have held their charm since the days of Cleopatra. Its tempered sweetness strikes the golden mean, and appeals alike to man and woman. It exhilarates where the floral and chemical odours of many soaps depress. It remains constant and unchanged in strength and character to the last vestige of soap. Combined with the mildest and most emollient of soap bases, the qualities of this unique perfume make

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and it costs but
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Chemists, Grocers
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The
**Æolian Orchestrelle
supersedes the piano
in cultured homes.**

No one who has once heard the Æolian Orchestrelle, with its illimitable tonal resources and expressive powers, could ever again be satisfied with a single-toned instrument, like the piano, as a medium for reproducing their favourite music.

When you play the
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you are in absolute command
of an invisible orchestra.

The tones of violins, flutes, trumpets, horns, clarionettes, oboes and trombones may be employed separately or in any combination you desire.

Many great musicians own and play the Æolian Orchestrelle, yet it is an ideal instrument for the

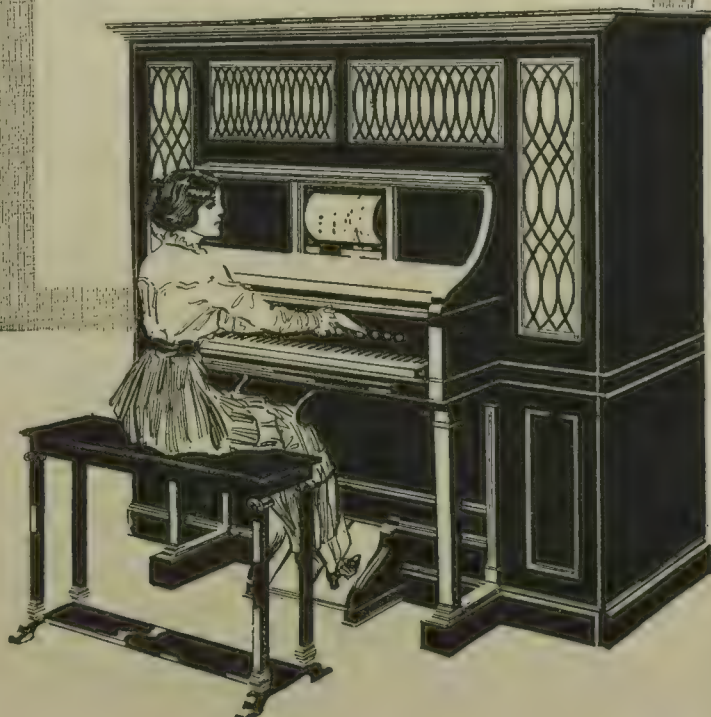
unskilled music-lover, for it may be played by means of music-roll in exactly the same way as the Pianola.

You are invited to play the Æolian Orchestrelle at any time; or, if unable to call, to write for Catalogue 5, which fully describes this instrument.

The Orchestrelle Company,



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**COLCHESTER PYEFLEET
OYSTERS.**

THE CORPORATION OF COLCHESTER, with the COLNE FISHERY BOARD, desire to call the attention of all lovers of Oysters to their celebrated Natives known for ages as

COLCHESTER PYEFLEETS.

They are now on sale in the finest possible condition and flavour, and cannot be surpassed by any other on the market.

Dr. SIMS-WOODHEAD and other eminent Bacteriologists have lately visited the Oyster Layings, and, as a result of exhaustive examinations and analyses, have issued signed certificates again establishing the **ABSOLUTE PURITY** and **FREEDOM FROM CONTAMINATION** of the Colchester Pyefleet Oysters and their surroundings.

Printed Copies of these Guarantees can be had on application.

Ask your local Fishmonger for Colchester Pyefleets, and in case of any difficulty in obtaining please communicate with the London Agents, Messrs. BAXTER and SON, 15, Billingsgate, E.C., or with the Manager of the Colne Fishery, 58, North Hill, Colchester.

When you buy a Gun



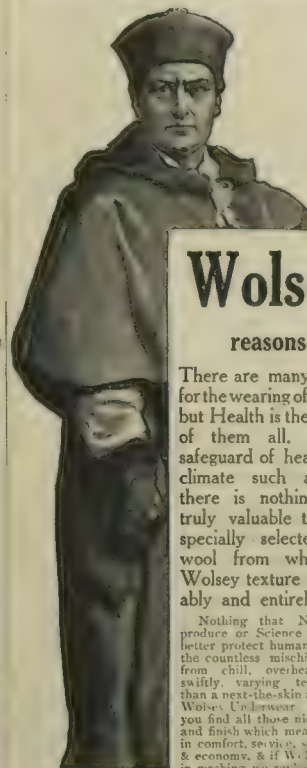
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**ARMSTRONG'S SPORTING GUN DEPT.,
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Wolsey

reasons:

There are many reasons for the wearing of Wolsey, but Health is the greatest of them all. As a safeguard of health in a climate such as ours, there is nothing more truly valuable than the specially selected pure wool from which the Wolsey texture is invariably and entirely made.

Nothing that Nature can produce or Science devise can better protect humanity against the countless mischiefs arising from chill, overheating, and swiftly varying temperatures than a next-to-the-skin outfit of Wolsey Underwear. In Wolsey you find all those niceties of fit and finish which mean so much, in comfort, service, satisfaction, & economy, & if Wolsey sticks in washing we replace it free.

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UNDERWEAR**

Made in garments and sizes to suit all.

A "Special" Size Wolsey for men of unusual build.

Also the new Wolsey-de-Luxe Combinations for Ladies.

Sold everywhere.

WOLSEY UNDERWEAR CO., LEICESTER.



LITERATURE.

"The Story of the Press." Mr. James D. Symon has a capital subject in "The Story of the Press" (Seeley, Service), and he has made most of his opportunity. No product of civilisation is more indispensable yet more lightly regarded than the daily paper; yet the ordinary citizen will be amazed to discover how intricate and extensive is the machinery, human and mechanical, involved in the making of the journal he leaves behind him in the train of a morning or takes home at night. It is safe to assert that the Press makes larger demand on a combination of business talent, intellect, organising power, energy, and mechanical ingenuity than any other institution. Mr. Symon gives a sketch of the history of newspapers from their rise in Stuart times, incidentally revealing the parts played as journalists by such men as Daniel Defoe and Fielding; he traces the gradual development of great dailies from their small infancy, and, not less interesting, shows how the picture papers, of which, as most people know, *The Illustrated London News* was the first, came into being and attained to their present popularity. Historical interest, however, is overlain by that attaching to the manifold secrets of modern newspaper production. The author lays bare the whole complex machinery in operation; he shows us the Chief arranging with his departmental editors the general plan of to-morrow's issue; the News editor in touch with correspondents in every part of the kingdom; the Foreign editor instructing informants in the capitals of the world; the quiet room in which news arriving by post, wire, or messenger is put into shape for the printers, and the noisy one in which the reporters are writing out their "stories": says Mr. Symon, "It is quite an accepted tradition that the reporters' room shall be noisy." From early afternoon till midnight the work goes on, assembling, selecting, shaping, and arranging the "stuff," which is poured upstairs to the composing-room through pneumatic-tubes; deliberation becomes haste, haste becomes speed, and speed ends in the final ordered scurry as the time draws near to "put the paper to bed." The composing-room, under its autocrat, the head printer, is a place no less interesting for its usages and methods; and those who appreciate mechanical wonders cannot but linger in foundry and machine-room. Mr. Symon deals with every phase of newspaper work, from the making of paper from wood-pulp in the forests of Newfoundland to the ultimate distribution of journals through the various channels, the great agencies, to the street newsboy. The human interest predominates throughout, wherein lies much of the

charm of the book; anecdote, sensational and humorous, abounds; there is always something to tell, whether of the feats of a war-correspondent, the idiosyncrasies of journalists, or the jokes of the reporters'-room. Mr. Symon invests his story with a quality of freshness to be expected rather of one whose enthusiasm has been roused by first discovery of the mysteries than of the journalist to whom they make the routine of daily life. His book is one that will be bound to interest everyone who, in the familiar phrase, "reads the paper," and that is tantamount to saying that it will interest the whole reading public.

Mirabeau.

Mirabeau the statesman, that "gigantic Heathen and Titan," as Carlyle calls him, who might have prevented, or at least modified, the fury of the French Revolution, but who died on the eve of the great tragedy—this Mirabeau is well-enough known to those who have studied French history in the latter part of the eighteenth century. Mirabeau the man, in his private life, before he entered politics, is probably less familiar to the generality of English readers. Both aspects of the great Frenchman are fully presented in the biography by the Premier of France, M. Louis Barthou, of which an English translation—"Mirabeau" (Heinemann)—has appeared in the series of Eminent Figures in French History. The book deals in considerable detail with Mirabeau's family history, for the purpose of tracing the influence of his ancestry on his character, and with the remarkable vicissitudes of his own earlier career. To modern ideas, one of the most extraordinary features of the social life of the time was the system of *lettres de cachet*, under which the head of a family could obtain authority to imprison his son. Thus Mirabeau, as a young man, was repeatedly and for years placed in confinement in different places at the instance of the Marquis his father, who early conceived a prejudice against him, and whose harsh treatment embittered him and increased his inclination to excesses. It was not till 1780, when he was thirty-one, that Mirabeau left his last place of incarceration, Vincennes, where he wrote some of his most famous letters. Much of these earlier chapters is a tale of mercenary intrigues and litigation, extravagances, and numerous illicit love-affairs; and it cannot be said that, for all his brilliance and his alleged charm, Mirabeau emerges as a very lovable character. He was unfaithful to his wife, whom he married for money, and the two women who cared for him most—Sophie, Marquise de Monnier, and Mme. de Nehra—he eventually forsook. The former committed suicide. Nevertheless, with all his faults, Mirabeau remains an arresting personality, apart from his political genius. M. Barthou has drawn a full-length portrait, sincere, able, and impartial. There is no preface, but incidentally we learn that much of his material has been hitherto unpublished. The translation, which is

anonymous, reads well on the whole, but lapses occasionally into rather Gallicised English, as in such phrases as "Her angelic physiognomy and her magical powers of seduction fascinated the monster"; while in the passage ending "O Parisians, admire your sublime police," the word "police" should apparently be "polity," or something equivalent. The book has for illustrations seven portraits and a view of the château and village of Mirabeau in Provence.

Russian Pilgrims at Jerusalem.

Mr. Stephen Graham travelled to Jerusalem at the season of the great spring pilgrimage, travelled with five or six hundred Russian peasants from Constantinople to Jaffa on "an ugly ship, black as a collier, flying the yellow quarantine flag and the Russian tricolour." The extraordinary enthusiasm of the Mouzhik shines all through the pages of his book, "With the Russian Pilgrims to Jerusalem" (Macmillan), but at the same time it must be admitted that the dispassionate observer who, like the writer of this note, has watched the Russian peasant in Jerusalem from a reasonable distance, cannot feel as Mr. Graham does. There is something pathetic and sad at best in the sight of so much ignorance, fanaticism, and dirt, and quite unconsciously the author reveals the state of mind that makes for pilgrimage and "pogrom" alike when he quotes Dostoevsky, who tells us that the Russian peasant may "suddenly abandon everything and go off to Jerusalem on a pilgrimage for his soul's salvation, or perhaps he will suddenly set fire to his native village, and perhaps do both." The grossest superstition, acting upon weak minds and upon imaginations fired partly by the village priest and partly by vodka, makes pilgrims of the class with which Mr. Graham travelled. Sometimes the superstition wears a charming semblance of simple faith, and Mr. Graham is quite content with the superficial aspect. His book is one of more than common interest; it is well written, and holds the reader's attention all the time; but, for all his pleading, the Mohammedan's pilgrimage to Mecca is a far finer thing, while in the Russian's there is a large measure of idolatry. That many of the peasants who shared the author's journey were men of great personal charm does but add to the regret that their mental state inspires. The Russians themselves speak of some of the pilgrims as men "stupid to the point of sanctity," but Mr. Graham holds that "the seven thousand pilgrims at Jerusalem are the seven thousand that make a nation's worth to God." Later on he adds that sixty per cent. are illiterate. Regard for the author of an eminently readable book forces one to be content with quotation of such an extraordinary statement, and to find in the following admission something in the nature of refutation. It is fair to Mr. Graham to say that he found in Jerusalem all that he set out to see, and that his satisfaction was heightened by the unconquerable faith—if faith be the right word—of his strange companions.

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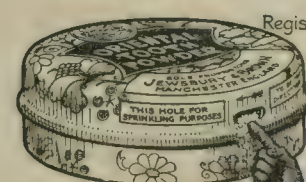
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CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Miford Lane, Strand, W.C.

P. WARREN.—The problem seems to be sound; as a rule, however, we give a preference to problems in two or three moves.
G. BROWN. (Belfast).—Your problem in three yields to 1. R to K 8th (ch), K takes R; 2. R takes Kt (ch), etc. We should be glad to see the problem in an amended form. The two-mover shall appear.
J. NIELD.—Your problem is correct, but if Black plays 1. Q takes Q, 2. Kt takes Q, or Kt to Q 6th, and after Q takes Kt, 2. Q takes R, or Q to K 8th, in such a problem these dual mates are a defect.
N. L. BAUER. (Moscow).—There is no solution of Problem No. 3620 by your route. See published Solution of No. 3616.
W. H. HOPEWORTH. (Kilmarnock).—The solution should read: 1. P to K 4th, K to B 8th; 2. P to B 4th, K to Kt 8th; 3. Q to R 4th, etc.

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 (Danish Gambit.)

WHITE (Mr. E.)	BLACK (Mr. J.)	WHITE (Mr. E.)	BLACK (Mr. J.)
1. P to K 4th	P to K 4th	was wise for White. Black's Queen	is now well posted and gains a move
2. P to Q 4th	P takes P	by threatening the Q B P.	
3. P to Q B 3rd	P to Q 6th	14. Q R to B sq	Castles K R
4. Kt to K B 3rd	P to B 4th	15. Castles	K R to K sq
5. B to Kt 5th	Kt to K B 3rd	16. Q to Q 5th	Q to B 5th
6. B takes P		17. P to Kt 5th	P takes P
		18. P takes P	Kt to R 4th
		19. Q R to K sq	Q R to B sq
		20. P to R 3rd	B takes Kt
			Leading up to a beautiful finish.
			If White replies with Q to Q 2nd, the
			answer is still R takes B.
		21. B takes B	R takes B P
		22. R to Q sq	R to K 4th
		23. Q takes Q P	R takes B P
		24. Q takes Kt P	R takes R P
			White resigns.

He cannot win the Knight by P to K 5th on account of B takes P (ch), etc.
 6. P to Q 3rd
 7. Q Kt to Q 2nd Kt to B 3rd
 8. P to Q Kt 4th B to Kt 3rd
 9. P to Q R 4th
 There is little strategy in such operations as these, while there is often a price to pay for them later on.
 9. P to Q R 3rd
 10. Kt to B 4th
 11. Kt takes B
 12. B to K 2nd
 13. B takes Kt
 It is doubtful how far the exchange

CORRECT SOLUTION OF PROBLEM No. 3615 received from C. A. M. (Denmark); of No. 3616 from C. B. Singh (Calcutta); of No. 3617 from C. E. Charnaud (Winnipeg); and H. A. Selzer (Denver, U.S.A.); of No. 3618 from H. A. Selzer and F. Holland (Paris); of No. 3619 from F. Holland, F. R. Pickering (Forest Hill); N. L. Bauer (Moscow), Corporal Flanagan (Malta), J. Isaacson (Liverpool), J. Verrall (Ridgely), and J. B. Canara (Madera); of No. 3620 from J. Isaacson, M. E. Enslow, P. van't Veer (Breda), M. Pulitzer (New York), F. Pataki (Budapest), F. R. Pickering, T. Shakespear (Bristol), Theo. Marzall (Colyton), and G. W. Williams (Leatherhead).

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SOLUTION OF PROBLEM No. 3620.—By G. STILLINGFLEET JOHNSON.

WHITE	BLACK
1. B to R sq	P to Kt 6th
2. R to Kt 2nd	P moves
3. R takes P mate	

If Black play 1. P takes P, 2. P to K 4th, etc.

PROBLEM No. 3623.—By A. M. SPARKS.
 BLACK.



WHITE.

White to play, and mate in two moves.

In all parts of the Cornish Riviera a second summer season has recently been in full swing. Within a fortnight of November the weather of July came back in the shape of a St. Luke's Summer beating all records. The weather-wise people of the West confidently predict that this autumnal summer of unprecedented beauty is not yet over, and that All Saints' Day (Nov. 1) and St. Martin's Day (Nov. 11) will bring weather which cannot fail to attract large numbers of holiday-makers to that favoured part of England.

One very interesting feature of the bridal dresses made by M. Barolet for the recent royal wedding was the British origin of the exquisite fabrics. The Duchess of Fife's wedding-gown, drapery, sleeves, and long pearl-embroidered lappets laid on the train, were all worked on Devonshire tulle. This filmy fabric was also used on the exquisite grey gown made for the Duchess of Fife, and for Queen Alexandra's robe of black tulle and silver, with a long black tulle scarf, over a white tulle under-dress. In all the gowns, the under-sleeves, guimpes, and ruffles were carried out in Devonshire tulle in white or black, or dyed to match the rich tones of the splendid materials.

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At Liverpool, the other day, a presentation was made to Mr. Francis Gardner, First Officer of the *Carmania*, in the shape of a gold watch, one of Benson's famous "Fields." Mr. Andrew D. Mearns, General Manager of the Cunard Steamship Company, presided. It will be remembered that Mr. Francis Gardner distinguished himself by his gallantry in putting off from the *Carmania* with nine picked men in an attempt to reach the burning *Voltorno*—an attempt only abandoned after the loss of five out of eight oars in the tremendous seas running at the time. The watch is suitably engraved with the inscription: "The burning of the S.S. *Voltorno*. Presented to Mr. Francis Gardner, First Officer of the R.M.S. *Carmania*, by the Saloon Passengers, in recognition of his gallant work. October 9th, 1913."

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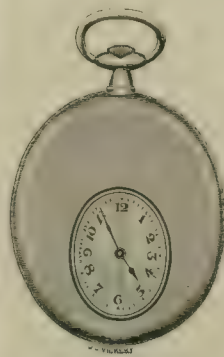
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IN MANY WAYS

the world has changed and is changing. Most of us live quite differently from our forefathers. Many of our present-day occupations were unheard of, undreamt of even, a generation or two back. Whether the "Good Old Times" were actually as good as they are pictured is, perhaps, an open question, but if we have gained much—gained in wealth, luxury, refinement, art and science, modern conveniences, modern travel, and much else—yet there is no doubt that we have lost something. Life is no longer so quiet, steady and easy-going as formerly. These are days of rush, strenuous work, and often of equally strenuous amusement. Life, nowadays, tends to become more wearing. Our digestive systems, especially, are very liable to get upset by hurry and worry, and as so many distressing ailments follow upon a disturbed and neglected condition of the organs of digestion, it is well to have recourse to

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immediately warning symptoms arise. No other medicine has achieved so great a reputation for the speedy correction of all stomach, liver, kidney and bowel irregularities. Taken as directed, Beecham's Pills purify the blood, give tone to the stomach, improve the appetite and digestion, and exercise a salutary tonic effect upon the whole system. Indigestion, constipation, sick-headache and biliousness, lassitude and want of tone, these and similar ailments are best got rid of by the wise use of Beecham's Pills. Popularly declared to be "Worth a Guinea a Box," they have proved of inestimable value to numberless men and women during three generations. Whenever you feel dull and heavy, easily tired and not quite up to the mark, the probability is that you are suffering from some form of digestive disturbance, and to put yourself right you should take a dose or two of this world-famous aperient and tonic medicine. You will certainly find that it

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THE CHRONICLE OF THE CAR.

The Paris Show. For the first time in the history of international motor shows, the French automobile industry has anticipated Olympia by holding its exhibition in October instead of in December, as has usually been the case. The reason for this is, of course, that the French trade hopes to secure the first of the business by being earliest in the field with the new season's models; but I do not think their enterprise is destined to meet with its anticipated reward. For some years now London has been the centre of business, for the very sufficient reason that this country absorbs more cars than any other on this side of the Atlantic, and it is only natural that the principal interest should centre about the London exhibition. There is another excellent reason why the French function should have fallen to second place. In the years gone by France held an indisputable lead so far as design was concerned. Her cars were admittedly far in front of anything we could produce over here, and the natural consequence was that the discriminating motorist crossed the Channel when he wanted to see the thing that was new and good. All that, however, is now a matter of very

thing shown there which is likely to revolutionise automobile practice as we know it—or even visibly to affect it. Improvement there is, of course, but it is in detail rather than in the whole design. In any case, there is nothing of interest exhibited which will not be shown at Olympia a fortnight hence, so there is really no need for me to elaborate the subject just now. There is just one point on which it may be permissible to touch, and that is the matter of the number of British firms who have thought it worth while to stage their cars for the inspection of the French motorist. It is an exceedingly healthy sign to find such firms as Wolseley, Daimler, Rolls-Royce, Humber, and others exhibiting in Paris year after year. It may be taken as read that

A New Tyre Firm. I am not sure that I am quite correct in heading this paragraph as I have done, since it relates to Messrs. W. T. Henley's Telegraph Works Company. That firm embarked upon the manufacture of motor tyres some two years ago, but one has not heard very much about the enterprise until recently. At least, I am sure they will pardon me if I say that they have not hitherto been numbered among the big tyre firms. Now,



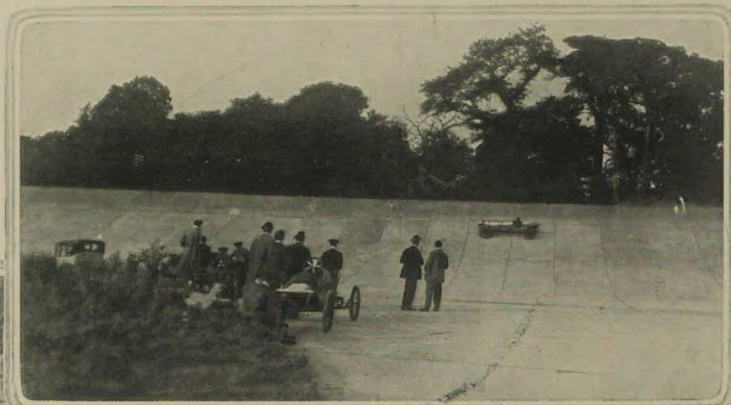
MUCH IN DEMAND: A GROUP OF STANDARD LIGHT CARS READY FOR DELIVERY.

The 95-h.p. four-cylinder Standard car, made by the Standard Motor Company, of Coventry, is a remarkable little light car. Though introduced only last May, it has created a great demand.

ancient history, and the British car of to-day is one that can challenge comparison with anything produced in France—or anywhere else, for that matter.

So far as concerns the show which is running in Paris at the present time, I have not heard that there is any-

work, which is to the full as artistic and as well finished as anything that the best of the French houses can show. Truly, we have no need to fear for our position in the automobile world, so long as our own firms keep up their present standard.



Photo, Montague Dixon.

A SUNBEAM ON RECORDS INTENT: CHASSAIGNE ON THE BANKING AT BROOKLANDS AT A SPEED OF 115 MILES AN HOUR.

they do not go there for the mere fun of the thing—there must be solid business behind it, or they would not continue. Moreover, it is not only in the matter of chassis design in which it is found possible to challenge comparison with the French makers. For example, the Wolseley exhibit consists entirely of finished cars, fitted with British coach-

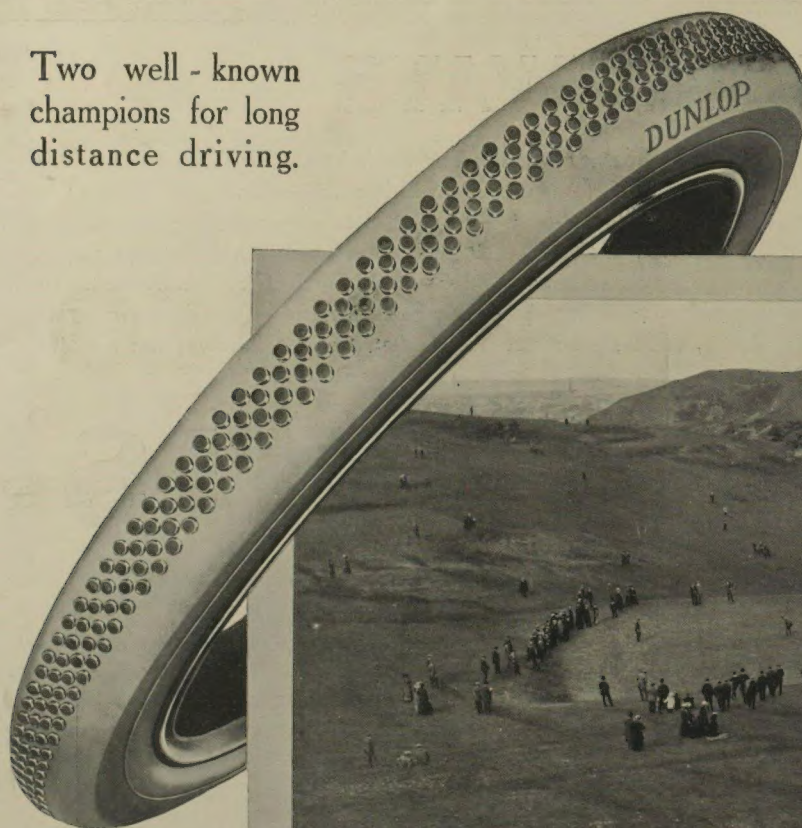
however, I understand they intend to make a great bid for popularity. Large extensions of the tyre works have been carried out; the services of Mr. J. Traxler, well known in connection with both the Goodrich and Goodyear Companies, have been secured as commercial manager; and I am told that things are expected to go ahead very rapidly. There is always room at the top, and as Messrs. Henley happen to be doing the best possible thing to ensure success—that is, they are making an excellent tyre—there is little doubt but that they will soon make themselves very greatly felt in the tyre world.

A New Motor Spirit.

It always seems that as the Show draws near one begins to live in an atmosphere of new things and new enterprises. Last week I was given an opportunity of hearing all about a new motor spirit which, I think, is going to make a difference before long. This new product in known as "Economine," and seems to consist of a compound having an eighty per cent. basis of ordinary paraffin, to which certain other constituents are added, the whole then being distilled over to produce the spirit. "Economine"

(Continued overleaf.)

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after you have carefully sifted them all out.

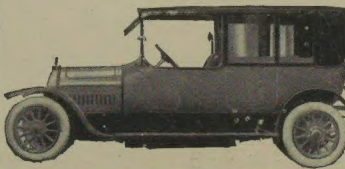
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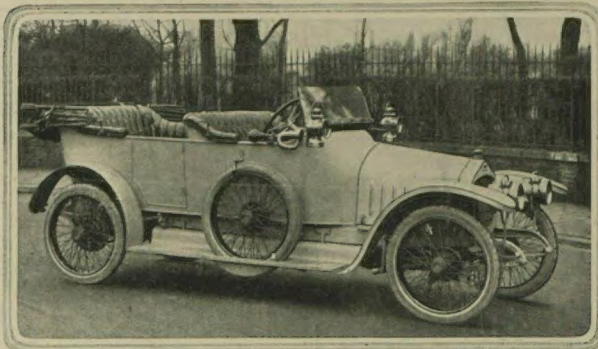
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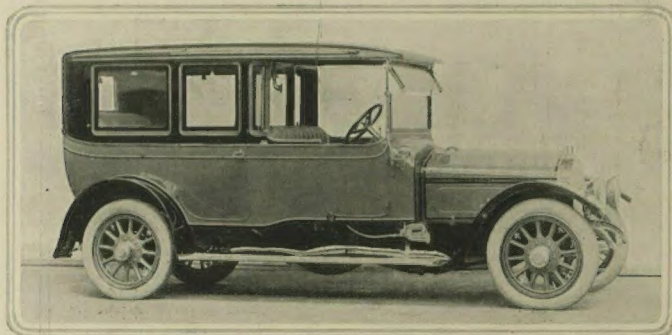
(Continued.) has been exhaustively tested by the R.A.C., and the certificate issued by that body is certainly an excellent one. It records that "Economim" gave more miles to the gallon than the best grade of petrol; greater speed, which connotes more power; and less carbon deposit in the cylinders. It appears to require no special adjustment of the carburettor for its use, and is as easy to start on as petrol. All this being so, it looks like a good thing, and, its basis being cheap enough, it should be produced at a price which should enable it to be sold at a figure well below the ruling price of petrol. I understand that a plant is to be erected very shortly which will be capable of dealing with twenty millions of gallons annually, so that it should, especially with the assistance of benzol and other alternative fuels which are here or coming along, offer effective competition in the motor-fuel market. For myself, I sincerely trust that it may be so, for I am getting very tired of paying my good one-and-ninapences for gallons of petrol.



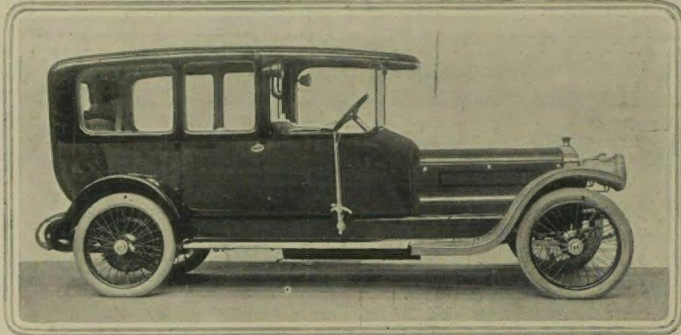
EQUIPPED AT ALL POINTS: A 14-20-H.P. EXCELSIOR STANDARD TORPEDO CAR. The price of the car, complete with hood, screen, lamps, hooter, and tool-kit, is £400. The sole concessionaires for this car are Messrs. H. M. Hobson, 9, Grafton Street, Bond Street, W.

Death of a Prominent Dunlop Official. It was with the deepest regret that I heard the other day of the death of Mr. Michael Egan, assistant general manager of the Dunlop Company. His loss is one that will not easily be repaired, for he was an exceedingly able man of business, apart from his personal qualities. I had known him for some years, so the loss is to me a distinctly personal one, for he was one of the most lovable of men—one of that rare type of whom it may be truthfully said that he had not an enemy in the world. The whole motor industry is the poorer for his premature removal by the hand of death.

More Talbot Records. It is really becoming monotonous, this recording of speed performances by the Talbot! On Friday of last week Percy Lambert, on the record-breaking "twenty-five," essayed another attack on the hour record at Brooklands. Ten laps were covered at a speed of 107.81 miles per hour, setting up new figures



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A Palmer Note. The makers of the famous Palmer Cord Tyres announce considerable reductions in their prices as from Oct. 17. These reductions

bring to the car-owner an opportunity of obtaining Palmer Cord Tyres at prices which, not long ago, were charged for motor-tyres built up with the ordinary canvas fabric.

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